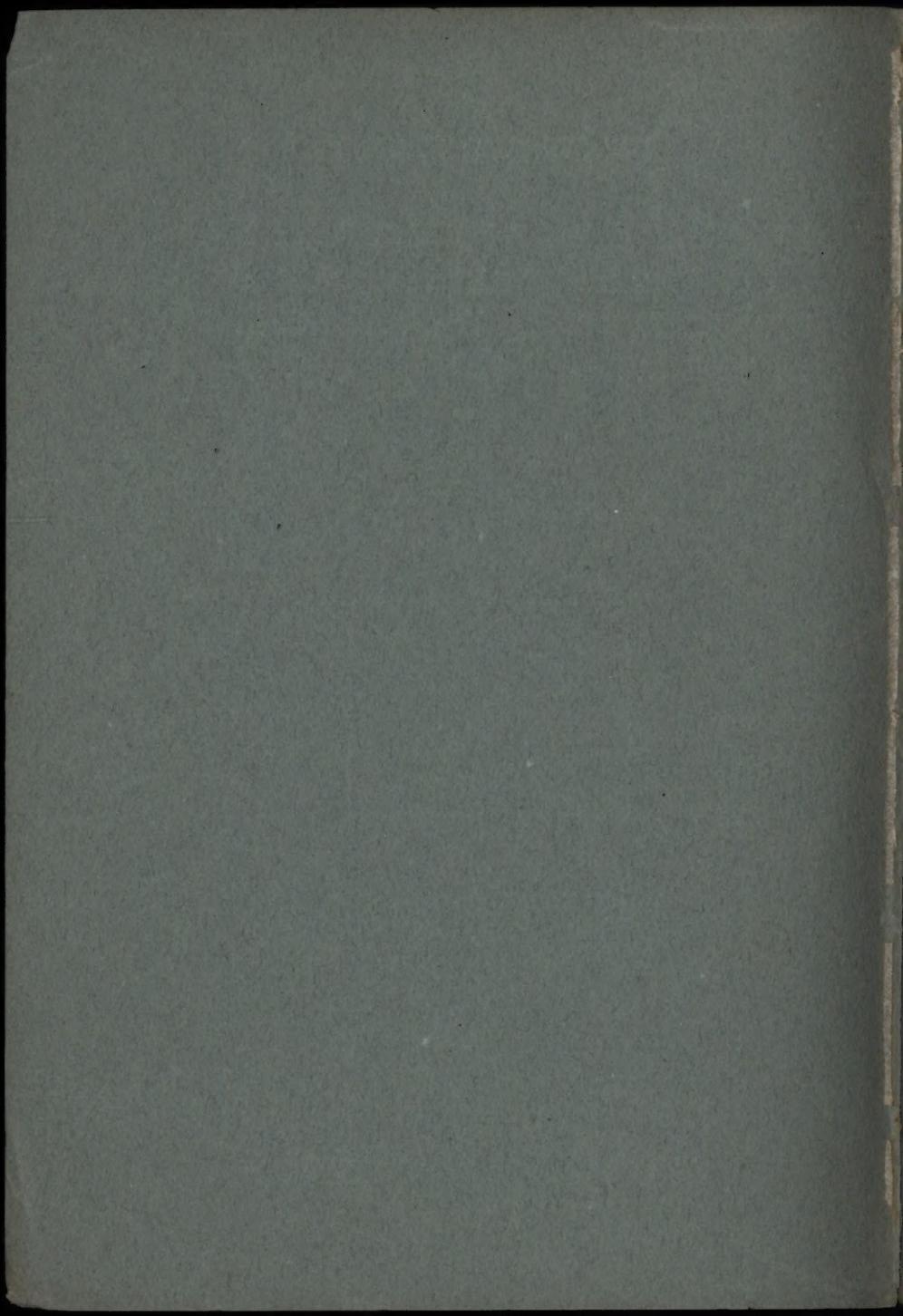
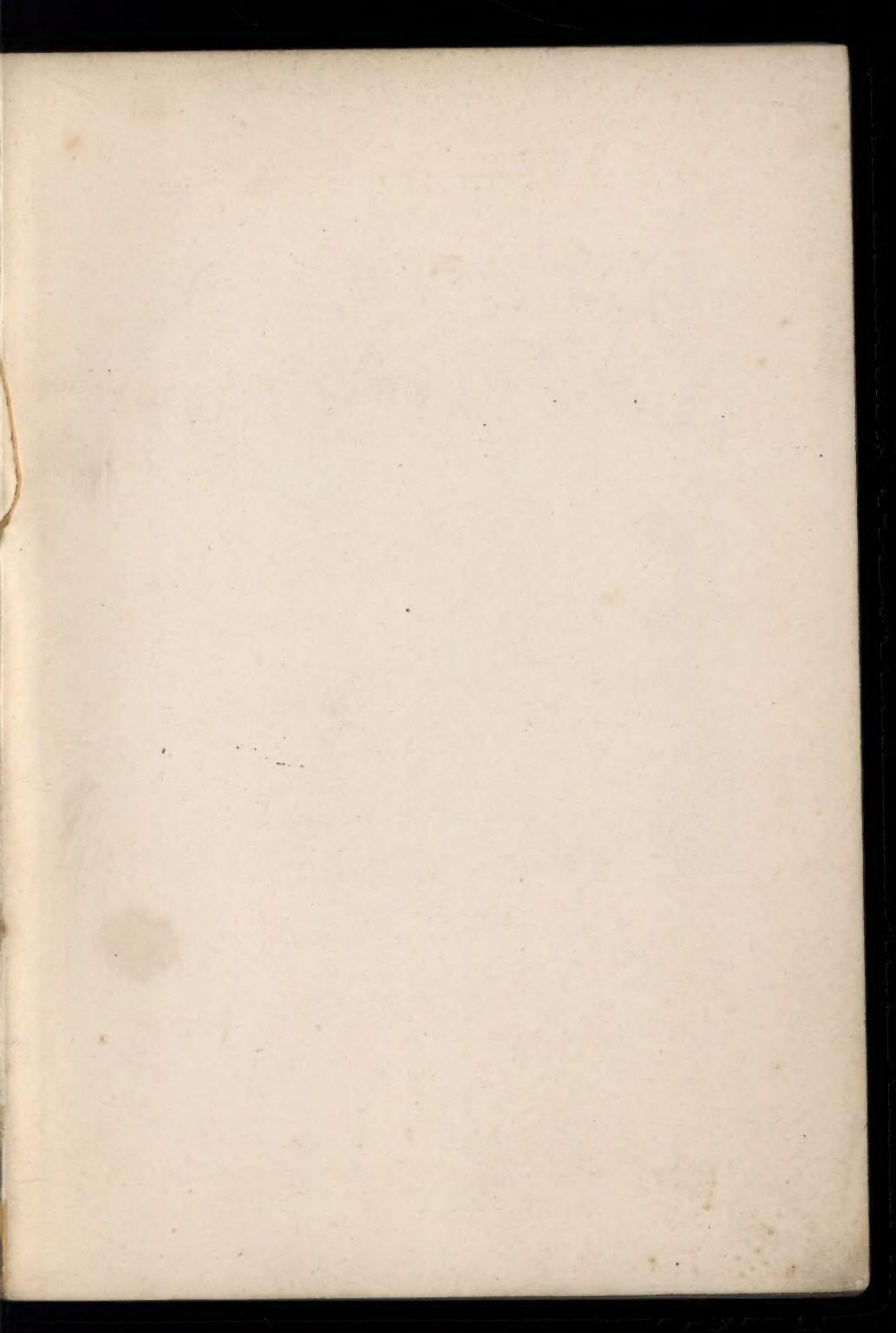


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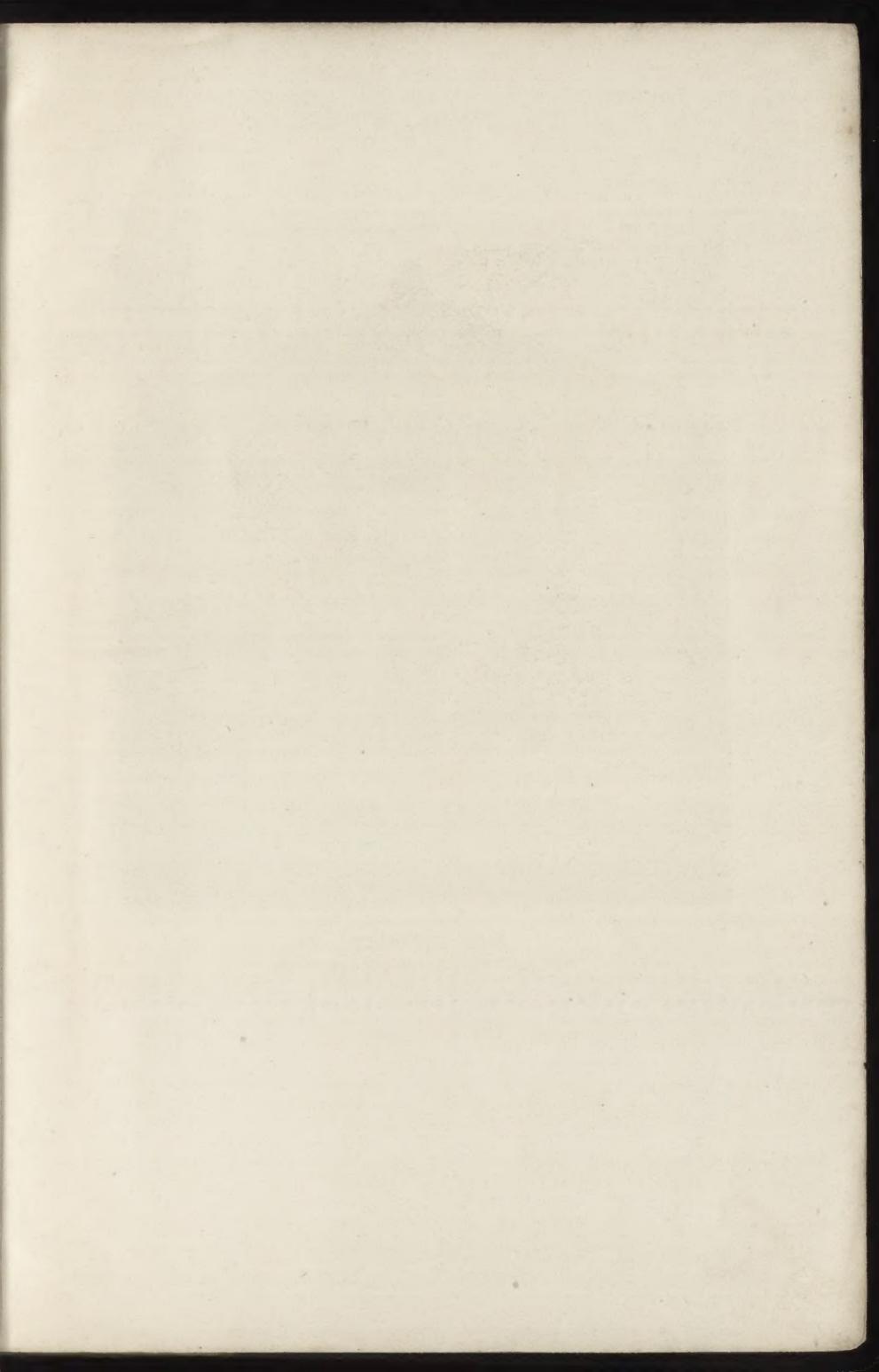
THE ART INSTITUTE OF CHICAGO  
GENERAL CATALOGUE OF PAINTINGS,  
SCULPTURE AND OTHER OBJECTS  
IN THE MUSEUM 1913

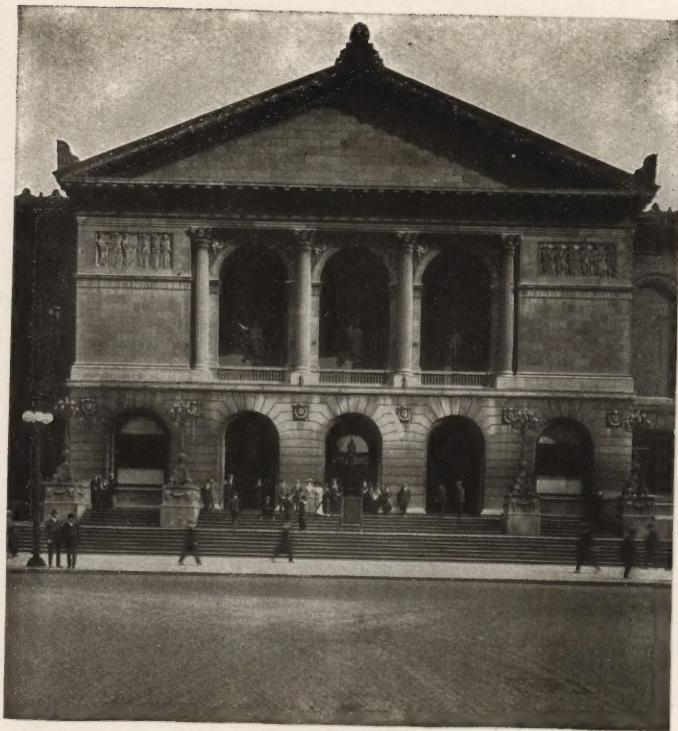












**MAIN ENTRANCE  
THE ART INSTITUTE OF CHICAGO**

THE ART INSTITUTE OF CHICAGO  
GENERAL CATALOGUE OF PAINTINGS  
SCULPTURE AND OTHER OBJECTS  
IN THE MUSEUM 1913

THE GETTY CENTER  
LIBRARY

## PREFACE

The General Catalogue is issued in its present abbreviated form to fill an immediate need. Its chief object is to provide the visitor with a handbook which he may use according to number, finding in the catalogue the number attached to the object under inspection. A well classified catalogue is made impossible by the constant enlargement of the collections and of the building and by some other causes.

The table of contents, page 13, shows the general system of arrangement. The numbering in the first section of the book, which deals with sculpture, runs from 1 to 100 in the division of Egyptian and Oriental sculpture, and again begins at 1 in the division of Greek sculpture and is thereafter consecutive. In the next section, devoted to painting and other graphic art, the numbering begins at 1 and is consecutive through the book.

Following the painting section there has been included for the purpose of reference a series of descriptions of collections which are as yet uncatalogued or of which special catalogues exist. At the end a list of loans has been added. This list does not include all the objects lent to the Museum, but only those which are on exhibition for a considerable length of time. The index, which includes artists, subjects and donors, and which is to some extent analytical, will be of much convenience in ascertaining the position of a particular object.

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**T**HE ART INSTITUTE OF CHICAGO was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, is open to the public every week day from 9 to 5:30, Sundays from 12:15 to 10 P. M. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays, Sundays and public holidays.

The Art School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction, and Architecture.

All friends of the Art Institute are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the income only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

Visitors desiring to see the collections of the Museum under guidance may make appointments with the museum instructors at the office of the Director.

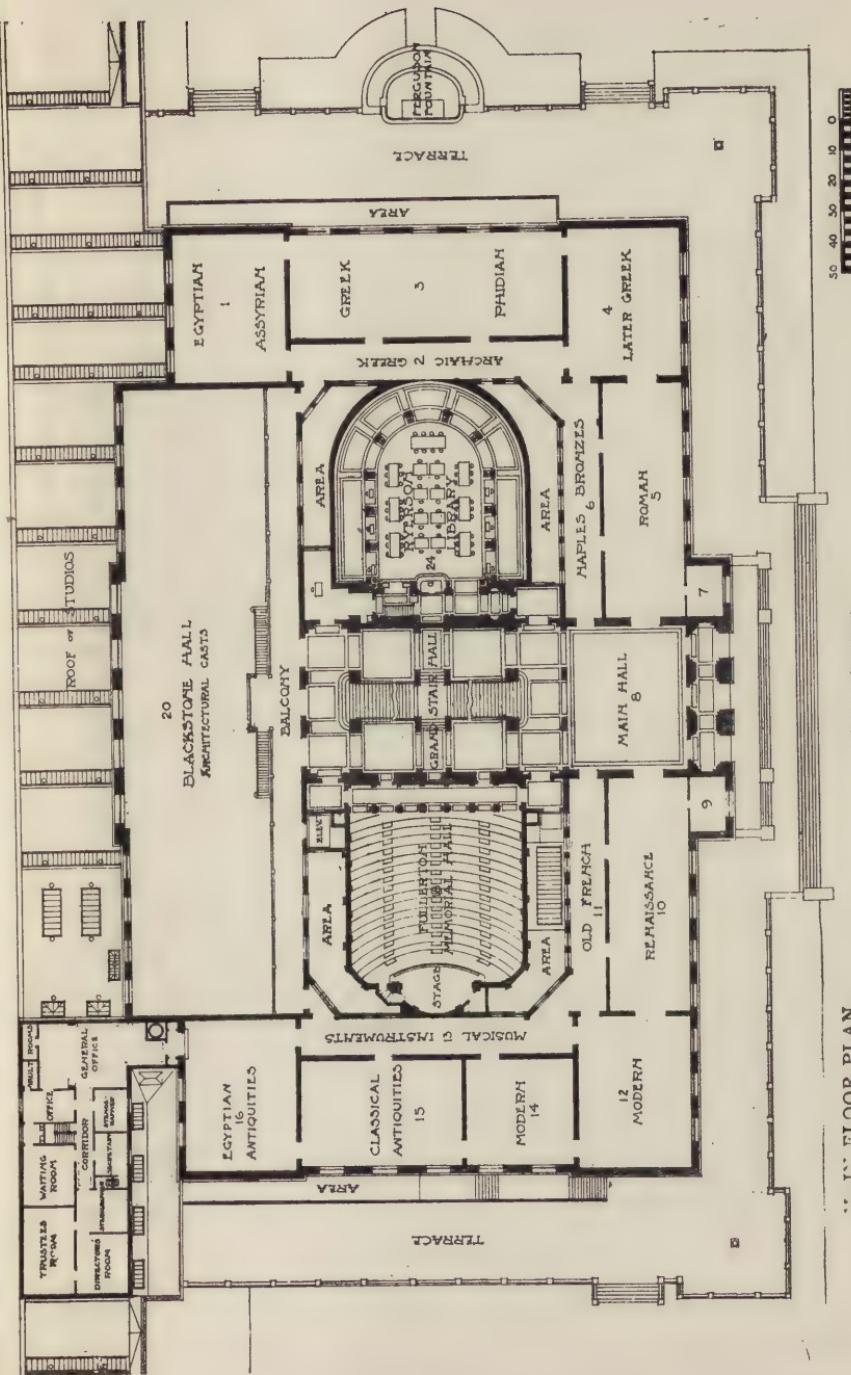
## DESIGNATION OF GALLERIES

### Main Floor

SEE PLAN

ROOMS 1, 2, 3, 4, 5, 7, 8, 10, 12, Elbridge G. Hall Collection of  
Casts of Sculpture

ROOM 1.....	Egyptian, Assyrian, Babylonian, etc.
ROOM 2 (Corridor).....	Asia Minor and Early Greek
ROOM 3.....	Greek, V and IV Centuries B. C.
ROOM 4.....	Later Greek Sculpture
ROOM 5.....	Roman Sculpture
ROOM 6 (Corridor)	Higinbotham Collection of Naples Bronzes
ROOM 7.....	Roman Sculpture
ROOM 8 (Hall).....	Modern Sculpture
ROOM 9.....	Check Room
ROOM 10.....	Renaissance Sculpture
ROOM 11 (Corridor).....	French Sculpture
ROOM 12.....	Modern Sculpture
ROOM 13 (Corridor)....	Getty Collection of Musical Instruments
ROOM 14.....	Blanxius Collection of Earthenware and Porcelain
ROOM 15.....	Gunsaulus Collection of Old Wedgwood
ROOM 15a.....	Classical Antiquities
ROOM 16.....	Egyptian Antiquities
ROOM 18.....	Fullerton Memorial Hall
ROOM 20.....	Blackstone Collection of Architectural Casts
ROOM 24.....	The Ryerson Library

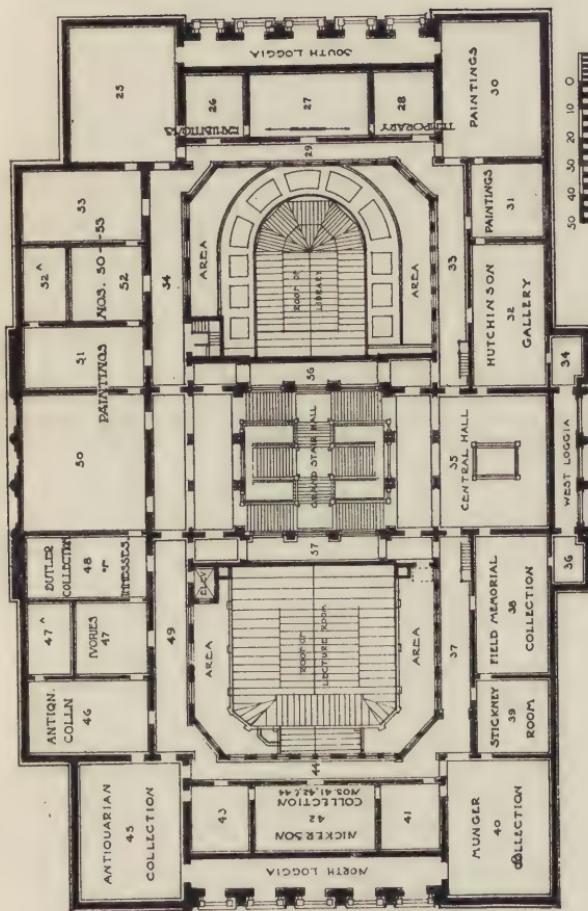


## DESIGNATION OF GALLERIES

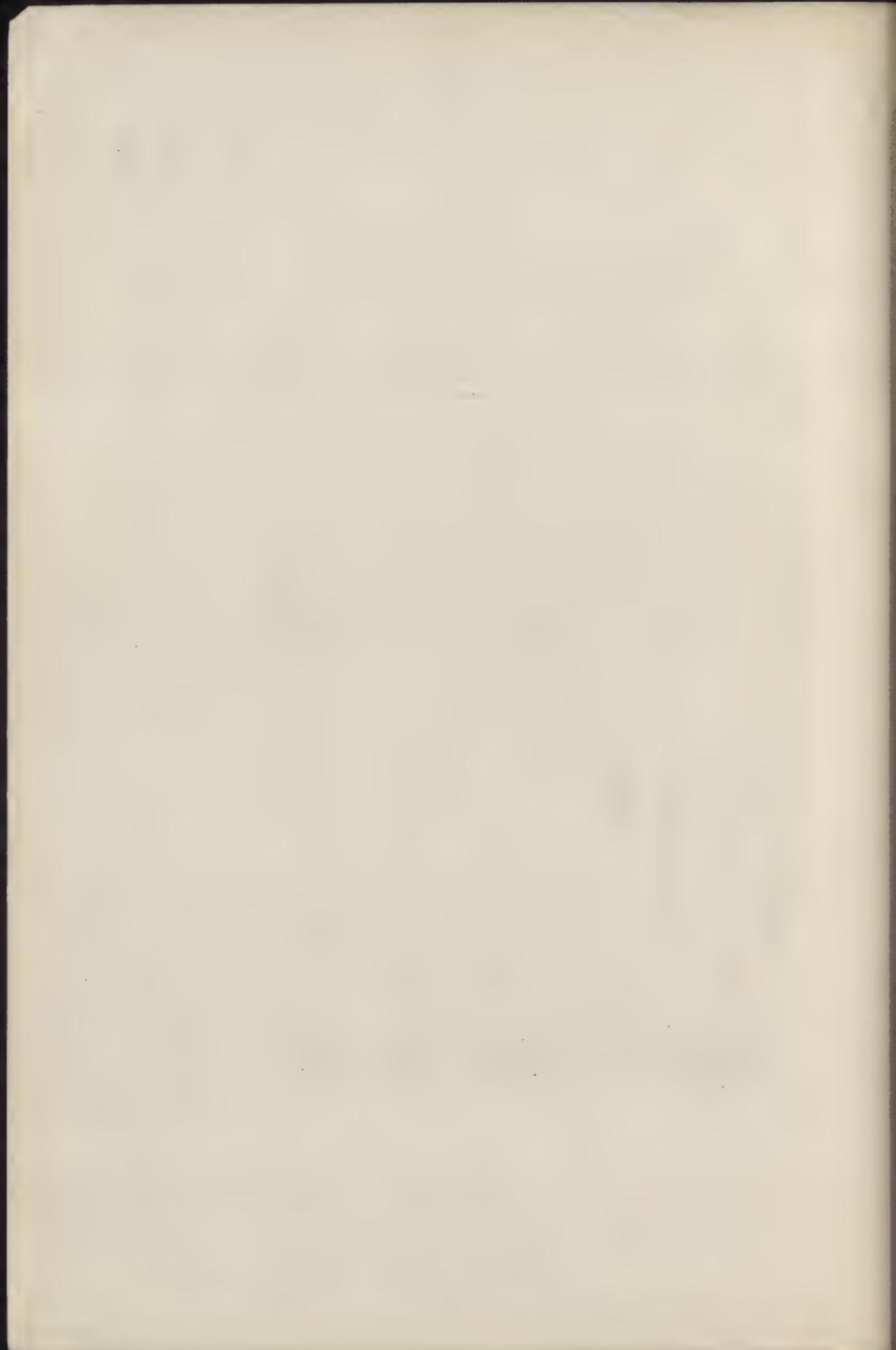
### Second Floor

SEE PLAN

ROOM 25	}	..... Passing Exhibitions
ROOM 26		
ROOM 27		
ROOM 28		
ROOM 30		
ROOM 29 (Corridor)		Autotypes and Medals
ROOM 31		Loan Collection of Old Masters
ROOM 32		Hutchinson Gallery of Old Masters
ROOM 33 (Corridor)		Arundel Reproductions and Medals
ROOM 34		Curator's Room
ROOM 35 (Hall)		Sculpture and Paintings
ROOM 36		Guard Room
ROOM 37 (Corridor)		Sculpture and Drawings
ROOM 38		Henry Field Memorial Collection of Paintings
ROOM 39		Elizabeth Hammond Stickney Room of Paintings
ROOM 40		Albert A. Munger Collection of Paintings
ROOM 41	}	..... Nickerson Collection: Paintings; Oriental Art
ROOM 42		
ROOM 44		
ROOM 43	}	Collection of the Antiquarian Society: Textiles, etc.
ROOM 45		
ROOM 46		
ROOM 47		Collection of Ivories
ROOM 47a		Store Room
ROOM 48		E. B. Butler Collection of Paintings by Inness
ROOM 49		Ceramics and Metals
ROOM 50	}	..... American Paintings
ROOM 51		
ROOM 52		Paintings
ROOM 52a		Store Room
ROOM 53		Paintings
ROOM 54		Ceramics and Drawings
ROOM 58 (Third Floor)		Etchings by Meryon
ROOM 59 (Third Floor)		Etchings

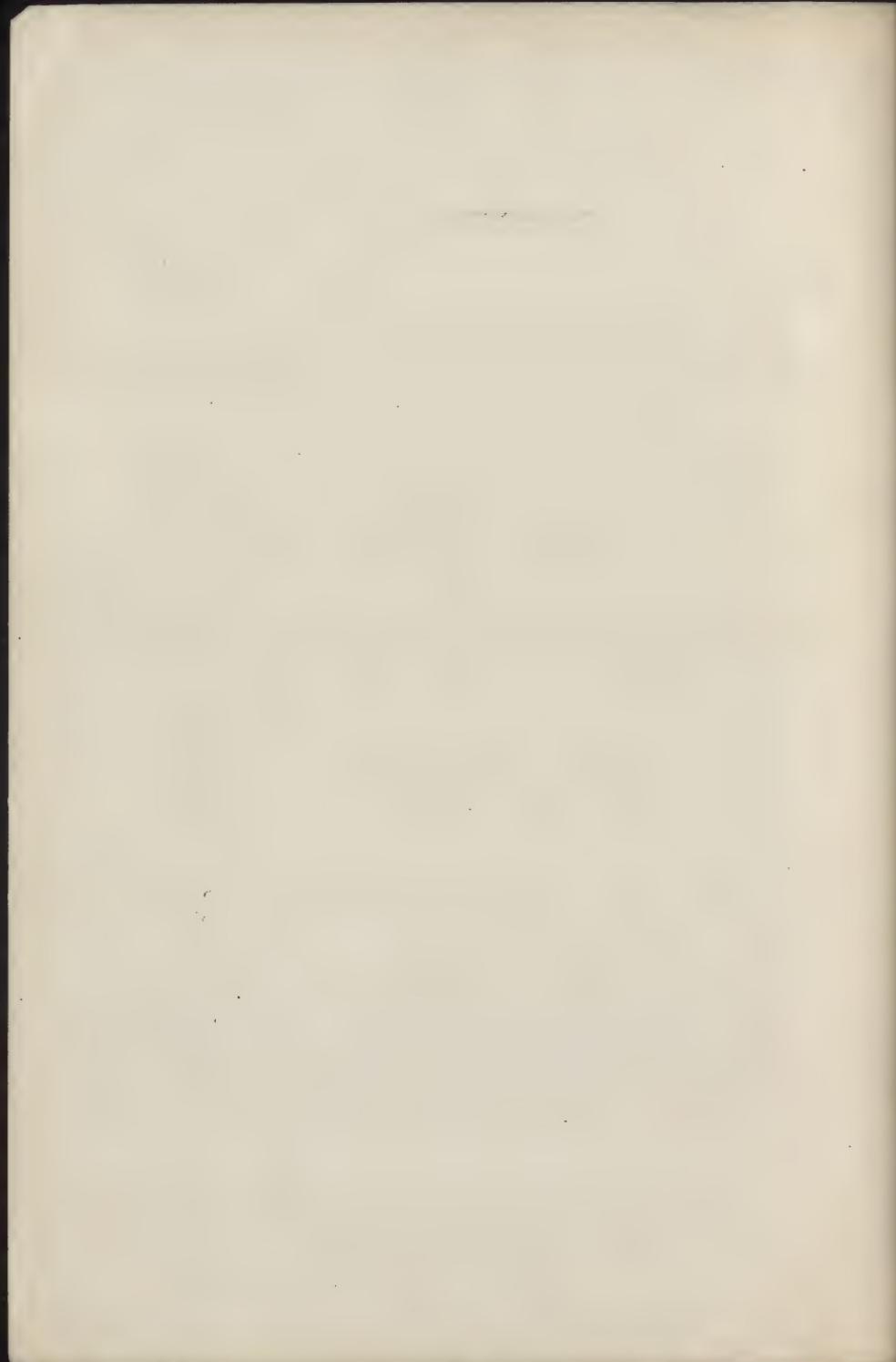


ART INSTITUTE OF CHICAGO. PLAN OF SECOND FLOOR, 1912



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# SCULPTURE

## **THE ELBRIDGE G. HALL COLLECTION**

**THE ELBRIDGE G. HALL COLLECTION OF CASTS**  
was purchased for the Art Institute with funds provided by  
Mrs. Addie M. Hall Ellis, by whose direction it bears the name  
of Elbridge G. Hall, her former husband, a citizen of Chicago  
from 1849 to 1877. In accordance with the wishes of the donor  
it includes only full-sized facsimiles of original works in sculpture.  
These reproductions are briefly described on pages 17-73  
of this catalogue, except when interrupted by the Higinbotham  
collection and a few individual gifts, to preserve an order ap-  
proximately chronological.

## CASTS OF EGYPTIAN AND ORIENTAL SCULPTURE

### Egyptian

#### ROOM 1.

1. **Three Panels from the Tomb of Hesi at Sakkara.** The originals, in the Museum of Cairo, are of wood. On each one is carved in low relief a figure of Hesi. III dynasty (2980-2900 B. C.).
2. **The Sheikh-el-Beled** (Chief of the Village). From a figure of locust wood in the Museum of Cairo, found in a tomb at Sakkara, Egypt, by Arabs, who gave it the above title in consequence of its resemblance to their chief magistrate. IV dynasty (2900-2750 B. C.).
3. **Reliefs from the Tomb of Ti.** From painted limestone reliefs in the tomb of Ti, a royal architect, at Sakkara. The reliefs represent in great detail various phases of life on an Egyptian nobleman's estate. V dynasty (2750-2625 B. C.).
4. **King Khafre** (Chephren), builder of the second pyramid of Gizeh. The original, of variegated diorite, now in the Museum of Cairo, was found in 1853 in a well of the temple near the Sphinx at Gizeh. IV dynasty (2900-2750 B. C.).
5. **King Ra-en-Woser, or Weser-en-Re, seated.** From a red granite statuette in the Museum of Cairo.
6. **Sphinx**, with the body of a lion couchant, and a human head representing an Egyptian king. The original, of black granite, in the Museum of Cairo, was discovered at Tanis, in the delta of the Nile. XII dynasty (2000-1788 B. C.). The statue has been inscribed with the cartouches of monarchs of the XVII, XIX and XXI dynasties.

7. **Portrait of an Egyptian King**, broken from a sphinx. The original, of dark stone, in the Museum of Cairo, was found at Tanis. XII dynasty (2000-1788 B. C.). The statue has been inscribed with the cartouches of monarchs of the XIX and XXI dynasties.
8. **King Amenophis III**, 1411-1375 B. C. From a black granite statue in the British Museum. XIX dynasty (1350-1205 B. C.).
9. **Head of an Egyptian Princess**, of the family of King Harmhab, 1350-1315 B. C. Two copies, from a limestone original in the Museum of Cairo, found at Karnak. XIX dynasty (1350-1205 B. C.).
10. **King Rameses II**, 1292-1225 B. C. From the upper part of a colossal granite statue found in the Memnonium, near Thebes, and now in the British Museum. XIX dynasty (1350-1205 B. C.).
11. **Head of the Ethiopian King Shabaka**, 712-700 B. C., wearing the white crown of Upper Egypt. Original of limestone in the Royal Museum, Berlin. XXV dynasty (712-663 B. C.).
12. **Queen Ameneritis**, the sister of Shabaka, of the XXV or Ethiopian dynasty (712-663 B. C.). From an alabaster statue in the Museum of Cairo, Egypt, found at Karnak.
- 13, 14, 15. **The God Osiris and the Goddesses Isis and Hathor**, the last in the form of a cow supporting a statue of Psamtik under her chin. From statuettes of dark green basalt, now in the Museum of Cairo, found at Sakkara in the tomb of Psamtik, "Recorder of the Offerings," who lived in the thirteenth dynasty, four centuries before Christ. Saïtic period (663-525 B. C.).
16. **Thoueris**, Goddess of Maternity. Statuette of a pregnant hippopotamus standing upright. Original, of dark green basalt, in the Museum of Cairo. Found at Thebes. Saïtic period (663-525 B. C.).

### Chaldean and Babylonian

#### ROOM 1.

- 51. Record Stone.** A rude cylinder, with the figure of a king on one side, and on the other a cuneiform inscription recording the sale of a field in the time of King Merodach Adan Akhi. From a stone found at Hadji-Abad, Turkey, now in British Museum. Chaldean, about 1200 B. C.
- 52. Record Stone.** From a fragment of black stone in the Royal Museum, Berlin, found in the ruins at Niffer, near the site of Babylon. Cuneiform inscription. Chaldean.
- 53. 1-8. Ancient Seal Cylinders.** From stone originals in Royal Museum, Berlin. (Case in Room 1.)
1. Seal of Gamil Sin, a king of Ur.
  2. Seated god with sceptre.
  3. Seated god.
  4. Man with animal for sacrifice.
  5. Sun.
  6. Eagle and swans.
  7. Goats. From Surgul.
  8. Scorpions.
- 54. 1-6.** From stone originals in the Royal Museum, Berlin. (Case in Room 1.)
1. Hemispherical seal stone from El Hibba, near Surgul.
  2. Weight, cylindrical, with top handle.
  3. Weight, elongated ovoid.
  4. Arrowhead. Original of flint. From El Hibba.
  5. Amulet. Head of a demon.
  6. Head of a priest. From a marble found in Warka.
- 54. 7. Record of the Deluge.** Chaldean. From two fragments in the British Museum. (Case in Room 1.)

### Assyrian

#### ROOM 1.

- 61. Obelisk of Shalmaneser II,** of Assyria, (859-853 B. C.). Original of black marble in the British Museum, found by Layard in the centre of the mound at Nimrud. Upon

it is an inscription recording the conquests and other acts of the king. Erected 828-825 B. C.

62. **Sardanapalus I** (Assurnazirpal of Assyria, 884-860 B. C.). From a limestone statue in the British Museum, found at Nimrud. Erected about 825 B. C.
63. **Winged Lion, with Human Head**. From a colossal high relief, of white alabaster, a portal guardian found at a ruined palace of King Assurnazirpal (884-860 B. C.) at Nimrud. Cuneiform inscription. In the British Museum. See 64.
64. **Winged Bull, with Human Head**. From a colossal high relief of white alabaster, a portal guardian found at a ruined palace of King Assurnazirpal (884-860 B. C.) at Nimrud. Cuneiform inscription. In the British Museum.  
This figure and No. 63 show a curious contrivance for making them complete, no matter how viewed. In front the forelegs are parallel, as if the animal were at rest. On the side a fifth leg is introduced to take the place of the hidden foreleg. This extra leg gives the impression of walking.
65. 1-12. **Nineveh Reliefs**. From alabaster slabs of IX century B. C., in the British Museum, found at Nimrud, near the site of Nineveh (except 10, 11 and 12.).  
1. Two genii adoring the tree of life.  
2. Kings and genii adoring the god Assur and the tree of life.  
3. Eunuch and winged genius, attendants of a king.  
4. King besieging a city.  
5. Eagle headed and winged deity. Fir cone in one hand and bucket or basket in the other.  
6. A winged deity or genius with bucket or basket in one hand and fir cone held up in the other.  
7. Man with three pomegranates.  
8. Figure similar to 6, but larger.  
9. Similar figure, without pine cone and with a twig of five pomegranates in place of basket.

10. Two groups of slabs, from a representation of a royal lion hunt, found at Nineveh, Assyria, in the palace of King Assurbanipal (667-626 B. C.).
  11. Wounded lioness at bay. From an alabaster slab of about 700 B. C., found at Nineveh in King Assurbanipal's palace.
  12. Part of a pavement, with lotos flowers, rosettes, and palmette ornaments in low relief, arranged in rectangular panels and borders. From an alabaster slab in the British Museum, found at Nineveh. Assyrian, 668-626 B. C.
66. 1-15. **Assyrian Reliefs**, from originals of gray alabaster in the Royal Museum, Berlin.
1. Winged genius and eunuch. Cuneiform inscription.
  2. Gods, priests, or genii before a holy tree. Cuneiform inscription.
  3. Eagle headed and winged deity, holding fir cone. Cuneiform inscription.
  4. Four warriors in file, marching.
  5. Two archers, marching in file.
  6. War chariot in action, with four warriors.
  7. Warrior with a bull.
  8. Camp before a fortress.
  9. King with two armor bearers on the right. Horse led by a eunuch on the left.
  10. Two servants before a table under a palm.
  11. Royal lion hunt. Cuneiform inscription on border.
  12. King slaying a lion.
  13. Flute player standing under a palm tree.
  14. Head of a winged figure with horned cap.
  15. Head of a flute player. From fragment of a granite (?) relief.
67. **Standard Weight**, in the form of a lion. Original of bronze, IX century B. C., in the British Museum. Found at Nimrud.
68. **Stele of King Sargon**. The original, of dark stone, is in the Royal Museum, Berlin. Assyrian, about 710 B. C.

22 EGYPTIAN AND ORIENTAL SCULPTURE

Found near Larnaka, Cyprus. Cuneiform inscription records subjection of that island to Assyrian control.

69. **Bell**, with clapper and hanger. Original of bronze in the Royal Museum, Berlin. (Case in Room 1.)
70. **Seal Cylinder**. Design: a god with bird legs, winged sun. Original of stone in Royal Museum, Berlin. (Case in Room 1.)

Persian

ROOM 1.

81. 1-5. **Persepolis Low Reliefs**. From gray limestone slabs in the British Museum, found in the ruins of Persepolis. V century B. C.  
1. Four men with staves and two with whips.  
2. Man with staff. Fragment.  
3. Man and horse. Man driving a chariot. Fragments.  
4. Upper part of a man.  
5. Chamberlain and soldier of the guard.
- 81, 6. **Seal Cylinder**. King on a sphinx. Original, of stone, in Royal Museum, Berlin. (Case in Room 1.)
- 81, 7. **Cuneiform Inscription**. Fragment. Lines horizontal.

Hittite (Asia Minor and North Syria)

ROOMS 1 AND 2.

91. **Rock Sculpture**. From a figure of a warrior carved on a mountain side about twenty-five miles from Smyrna on the road to Sardis. Herodotus described this figure 2400 years ago. The style of the relief, the costume, the figure and the hieroglyphic characters are not Egyptian, but of the Hittite type. (Room 2.)
- 92, 1-13. **Rock Sculpture of Boghaz-Koi**. Work of the Hittites, about 1350 B. C. The original reliefs are carved on the rock walls of a long and narrow rectangular

court cut in the side of a mountain. They represent two processions, one coming down each side from the front and meeting the other on the end wall. (Room 2.)

1. The heads of the processions, meeting. On the left is the leader of the victors standing on the bowed heads of two figures. On the right are three female figures and one male, representing the vanquished, all standing on animals.
2. Head of a figure from the left wall.
3. Symbol from above this head: A winged sun resting on two pillars between which stands a figure with something like a gigantic lotos bud on each side and a small lotos flower at each foot.
4. Two female figures from the right wall.
5. Figure under winged sun. (Attached to cast 4.)
6. Hieroglyphic inscription. (Case in Room 1.)
7. King with lituus, a sort of shepherd's crook, walking with a much taller figure. From the left wall.
8. Praying figure. (Room 1.)
9. Three warriors (and part of a fourth). From the left wall.
10. Two goat-footed figures holding above their heads a half-moon shaped object. From left wall.
11. Winged figure with conical cap. From left wall.
12. Incomplete figure (in three parts) with a lion face and the body of a lion upright forming each side.
13. Miniature temple, with hieroglyphic characters. (Room 1.)
93. 1-16. **Sculptures in Senjirli, Asia Minor.** Casts from dolerite originals in the Royal Museum, Berlin. Hittite low reliefs except the first two. (Room 1.)
  1. Fragment of a colossal statue—feet and lower part of robe. On the latter is an Old-Aramaic inscription, a dedication to Panammu.
  2. The god Hadad. Colossal statue with inscription on robe in Old-Aramaic, one of the oldest examples of phonetic writing. Erected 800 B. C. at Gertschin, near Senjirli, by Panammu.

3. Lion.
  4. Man with battle axe. Corner block to 3.
  5. Lion-headed god of hunting, holding up a hare.
  6. Bull.
  7. God with trident and hammer.
  8. Griffin headed god with wings.
  9. Two goats rampant against a tree.
  10. Group in three pieces. Man playing guitar, another clapping hands; birds above.
  11. Winged griffin.
  12. Human headed sphinx, walking.
  13. Sphinx with two heads (lion and human), walking.
  14. King with sceptre and spear. Corner block to 13.
  15. Warrior with shield and spear.
  16. Woman with mirror. Corner block to 15.
- 94, 1-8. Hittite Sculptures of Mar'asch.** Casts from granite and other stone low reliefs in Mar'asch, North Syria. (Room 1.)
1. Stele with two figures seated. Hieroglyphic inscription.
  2. Team of horses. Fragment.
  3. Praying figure, standing by table.
  4. Stele. Two figures, each holding up a bird.
  5. Torso of a statuette with inscription. Original of dolerite in Royal Museum, Berlin, found in Mar'asch. (Case in Room 1.)
  6. Lion. Relief with hieroglyphic inscription. Original of granite (?) in Constantinople, found in Mar'asch.
  7. Fragment of tomb sculpture. Intaglio-rilievo.
  8. Seated female figure with child on knee. Intaglio-rilievo.
- 95, A Lion Hunt.** Low relief. Original of granite in Royal Museum, Berlin, found near Saktschegoezu, North Syria. (Room 1.)
- 96, 1-3. From Sculptures at Nimrud Dagh, Asia Minor.** (Room 1.)
1. Antiochus and Helios. From a low relief on the tomb of Antiochus of Kommagene, who died soon after 34 B.C. Original of sandstone.

2. An ancestor of Antiochus. From the above tomb.
3. The zodiacal sign of the lion. Greek inscription. Original of granite.

### Syrian

97, 1. **The Moabite Stone.** From a slab of black basalt in the Louvre, the stele of King Mesha of Moab, recording his battles with the Israelites, IX century B. C. Hebrew-Phœnican inscription. From Dibhan, in the land of Moab. It was broken and the fragments were scattered. Twenty-eight of them (about two-thirds) were brought to the Louvre, where the restoration was made in accordance with a paper impression taken before the breaking. (Room 1.)

97, 2. **Temple Sign.** From an inscribed stone of variegated marble—one of a number placed on a balustrade within the portico of the temple in Jerusalem. In the Imperial Museum, Constantinople. The inscription, in Greek, may be freely translated thus: "Let no alien pass within the balustrade surrounding this sanctuary, for the transgressor will be guilty of bringing about his own death." Said to be the only authentic relic of the Temple at Jerusalem. (Room 1.)

97, 3. **Helios.** Bust of the sun god seen over two eagles, with a small lion's head between them. From a high relief in limestone in the Royal Museum, Berlin. Found in Baalbek (Heliopolis). (Room 2.)

### Phoenician, Arabian, Cypriote

#### Room 1.

98, 1. **Woman's Head.** From a marble sarcophagus lid, Phœnician, in the Royal Museum, Berlin.

98, 2. **Scale of a Phœnician Balance,** in form of a bowl with four suspension rings in bulls' mouths. Original

of marble in Royal Museum, Berlin. Brought from Sidon. Of questionable authenticity. (Case in Room 1.)

98. 3. **Phoenician Goddess**, seated with bowl. High relief. Original of limestone in Royal Museum, Berlin. Found in Tyre. (Case in Room 1.)
99. **Sabaic Inscription** with ornamented head piece. Original on limestone slab in Royal Museum, Berlin. Found at Hadakan, Arabia.
100. **Fragment of a Vessel from Cyprus.** Cypriote inscription on shoulder. Original of alabaster in Royal Museum, Berlin.

## CASTS OF GREEK AND ROMAN SCULPTURE

### Prehistoric Greek

ROOM 2.

1. **Heraldic Lions of Mycenae.** From the limestone relief, still in place, above the principal gate of the citadel of Mycenae, Argolis. About 1250 B. C.

### Archaic Greek

ROOM 2.

2. **Perseus Slaying Medusa.** From a metope of the old Doric temple of Apollo at Selinus, Sicily, now in the Museum of Palermo. The hero is accompanied by the goddess Athena. Medusa holds the horse Pegasus, which according to legend sprang from her throat when her head was cut off. VII century B. C.
3. **The Apollo of Actium.** From a marble torso in the Louvre. Found at Actium. Late VII century B. C.
4. **The Apollo of Tenea.** From a marble in the Glyptotheke, Munich, found at Tenea, near Corinth. Found on top of a grave and probably a sepulchral statue. About 600 B. C.
5. **Seated Figures of a Wedded Pair,** receiving after death the homage of surviving kindred. From a marble sepulchral slab in Royal Museum, Berlin, found at Chrysapha, near Sparta, Laconia. About 600 B. C.
6. **Small Head of Zeus.** From a bronze in the National Museum at Athens, found at Olympia. VI century B. C.
7. **Combat of Gods and Giants.** From fragments of a limestone pedimental group of the treasury of Megara,

at Olympia. Twenty pieces; originals in the museum at Olympia. VI century B. C. (Room 1.)

**B. Head and arm of a warrior.** From fragments of a marble statue found at Olympia, now in the museum at Olympia. About 500 B. C.

**11-25. Aigina Sculptures.** From marbles in the Glyptothek, Munich, found among the ruins of the temple of Athena in the Island of Aigina. They had originally been grouped in the pediments of this temple apparently representing struggles between Greeks and Trojans at the siege of Troy. Dorian, about 490 B. C. Restored by Thorvaldsen and Wagner. (Rooms 1 and 2.)

**West Pediment.** A combat in the presence of Athena.

11. Wounded Greek.
12. Greek spearman, advancing.
13. Greek archer, kneeling and drawing his bow.
14. A Greek champion, perhaps Ajax.
15. Wounded and fallen Greek, perhaps Achilles.
16. Athena, presiding over the battle.
17. A Trojan champion, perhaps Æneas.
18. Trojan archer, kneeling, possibly Paris.
19. Advancing Trojan spearman.
20. Dying Trojan.

**East Pediment.** Combat—perhaps the contest of Heraclès and Telamon against Laomedon of Troy.

21. Wounded Trojan warrior.
22. A Trojan champion, probably Laomedon.
23. Fallen Trojan warrior.
25. Herakles as an archer.
24. Nude Greek snatching a fallen man's sword.
- 26. Archaic Winged Goddess.** Nike or Artemis. From a marble in the National Museum, Athens, found in Delos, 1879. Perhaps by Mikkiades and Archermos of Chios. VI century B. C.

27. **Archaic Male Head.** From a marble in the British Museum, broken from a statue. VI century B. C.
28. **Head of a Young Athlete.** From a fragment of a marble grave stele in the National Museum, Athens, found built into the ancient city wall. VI century B. C.
29. **Grave Stele of Aristion,** an Attic warrior. From a marble relief found at Belanidetsa in Attica, and now in the National Museum, Athens. By Aristokles, VI century B. C.
30. **Head of Dionysos,** called Jupiter Talleyrand. From a marble in the Louvre, formerly owned by Prince Talleyrand. Early V century.
31. **Reliefs of the Temple of Assos.** Eighteen pieces. The originals, of dark grey andesite, are in the Louvre, Paris. Found in the ruins of a Doric temple on the site of the ancient city of Assos, Asia Minor—some carved on metopes and some on solid blocks of the architrave of the peripteros of the temple. This temple is the only known example of a Doric building with a sculptured architrave. VI century B. C.

From architrave blocks:

- a. Galloping centaurs.
- b. Centaurs pursued by Herakles.
- c. Conflict between Herakles and Triton.
- d. A lion devouring a bull.
- e. Lions devouring a deer.
- f. One of a pair of facing sphinxes.
- g. Banqueters reclining at table.

From the cella frieze:

- h, i. Two bulls butting each other.

From metopes:

- k. Centaur.
- l. Two sphinxes facing each other.
- m. Wild boar.

**32. Ephesos Sculptures.** From marble fragments in the British Museum found in the ruins of an early temple of Artemis at Ephesos, columns of which were presented by Croesus, King of Lydia, whose reign lasted from 560 to 596 B. C. About 550 B. C. See 180.

The following pieces, *a-d*, in high relief, are supposed to have been decorations on the drum of a column or columns.

- a.* Upper part of a male figure, standing, facing right.
- b.* Lower part of a male figure, standing, facing right.
- c.* Head of a woman, facing right.
- d.* Middle part of a draped female figure, facing right.
- e.* Middle part of a draped figure, facing left. From the rectangular base of a column.
- f.* Head of a lion, fragment of cornice.

**33. Archaic Male Head**, with long tresses. Broken from a statue. Original of marble from Branchidæ, now in the British Museum. End of VI Century B. C.

**34. Female Figure, Seated.** From a marble in the British Museum, one of a series of ten seated figures which were once ranged along the approach to the Temple of Apollo at Branchidæ, near Miletos, Asia Minor. VI Century B. C.

**35. Reliefs of the Harpy Monument at Xanthos.** Four slabs, representing the frieze of the four faces of the grave monument from marbles in the British Museum found at Xanthos, Lycia. About 550 B. C.  
*a.* South Side—Woman offers dove to seated divinity.  
*b.* West side—Three women present offerings to two goddesses.  
*c.* East side—Boy offers cock to seated god.  
*d.* North side—Young warrior presents helmet to seated god.

**V Century Greek**

Room 3.

36. **Grave Stele**, by Alxenor of Naxos. Bearded man, giving dog a grasshopper. From the original marble in the National Museum, Athens. Found near Orchomenos, Boeotia. Early V century B. C. (Room 2.)
37. **Apollo and Hermes with Nymphs and Graces**. From three marble reliefs, once parts of the same frieze. From Thasos, now in the Louvre. An inscription shows that these blocks were taken from their original place and used in the tomb of [Ar]istokrates, son of Eros. First half of V century B. C.
38. **Tombstone of Philis**, daughter of Kleomedes. From a marble relief in the Louvre found on the island of Thasos. V century B. C.
39. **Lo Spinario** (Thorn extractor). From a bronze statue in the Palazzo dei Conservatori, Rome. V century B. C.
40. **The Charioteer of Delphi**. Terra-cotta fac-simile of a bronze statue in the Delphi Museum, found buried at Delphi, 1896. Standing male figure wearing the long-sleeved robe of a charioteer. Part of a chariot group, possibly one by Amphion of Knossos, erected by King Arcesilaus IV of Cyrene, Greek Africa, to commemorate a victory in a Pythian chariot race. First half of V century B. C. (Room 2.)
41. **Head of Young Athlete**. From a marble in the British Museum. Copy of a V century Greek bronze. (Room 2.)
42. **Herakles and Atlas**, with the apples of the Hesperides. Herakles, assisted by Athena, supports the firmament while Atlas brings him the golden apples. From a marble metope slab of the temple of Zeus at Olympia, now in the museum of Olympia. About 456 B. C. (Room 2.)

44. **West Pediment of Temple of Zeus at Olympia.** Reduced polychrome restoration. About 456 B. C. (Room 2.)
45. **Victory of Paionios.** From a marble statue by Paionios of Mende in the museum of Olympia. Found at Olympia. It stood originally near the temple of Zeus, on a triangular pedestal about nineteen feet high. About 420 B. C.
- 46a. **Combat of Greeks and Amazons.** From six marble slabs of the broad frieze of the Nereid Monument, in the British Museum. Found near Xanthos, Asia Minor. This frieze probably surrounded the lower part of the base. V century B. C. (Room 4.)
- 46b. **Infantry Battle** and surrender of a town to a Persian satrap. From six marble slabs of the narrow frieze of the Nereid Monument, in the British Museum. This frieze probably surrounded the upper part of the base. V century B. C. (Room 4.)
47. **Aphrodite in Koan Raiment.** From a marble statue in the Louvre, commonly called the Venus Genetrix. Found near Naples. V century B. C. (Room 4.)
48. **The Apollo Choiseul-Gouffier.** From a marble statue in the British Museum, acquired from the Choiseul-Gouffier collection, the maker of which purchased it in Constantinople in the XVII century. Copy of an Athenian work of the V century B. C.
49. **Diskobolos** (discus thrower) in action. From a marble copy of a bronze statue by Myron in the Vatican, found at Tivoli. The head is a modern copy of a non-pertinent head of a replica in the British Museum. Athenian, early V century B. C.
50. **Diskobolos**, poised to pitch the disk. From a marble statue in the Vatican, found on the Appian Way near Rome. Copy of a Greek work of the end of the V century B. C.

51. **The God Ares.** From a marble statue commonly known as the Achilles Borghese, now in the Louvre. Copy of a Greek work, late V century B. C.
52. **Lemnian Athena.** Cast taken from a marble statue in the Dresden Albertinum after the head had been restored by a cast from a marble head in the Museo Civico, Bologna. These two marbles are believed to be copies of a bronze statue of the Pheidian period. The proof for this is due to Professor Furtwangler, who also argues that the lost original was a masterwork of Pheidias himself—the Lemnian Athena. About 448 B. C.
53. **Athena Parthenos.** From a marble statuette found in Athens, and recognized as a late copy of the colossal statue by Pheidias (see 101). Now in the National Museum, Athens. V century B. C. (See 55.)
54. **Fragment of the Shield of Athena Parthenos.** From the Strangford shield in the British Museum. Head of the Gorgon Medusa occupies the center, a combat of Greeks and Amazons the rest of the shield.
55. **Athena Parthenos.** The Lenormant statuette, found in Athens, by Lenormant, and now in the National Museum there. A marble copy of the colossal gold and ivory statue by Pheidias, reduced to a height of about 18 inches. See 53.
56. **The Farnese Diadumenos,** a Greek athlete binding his hair with a fillet. From a marble in the British Museum, a copy of a celebrated statue by Polykleitos of Argos. Second half of V century B. C.
57. **Doryphoros (Spearman).** From a marble in the Naples museum, found in the palaestra of Pompeii and recognized as a copy of the celebrated statue by Polykleitos. Second half of the V century B. C.
58. **Greek Boxer.** From a marble in the museum of Dresden, after a lost statue of the time of Polykleitos. Second half of V century B. C.

59. **The God Pan.** From a marble in the British Museum. Found near Civita Lavinia, near Rome. An inscription in Greek ascribes the work to Marcus Cossutius Cerdus. Roman, I century A. D., after a late V century Greek original.
60. **Head of an Amazon.** From a marble head in the British Museum. Supposed to have been broken from a statue of a wounded amazon of which there were several copies. After an original of the last half of the V century B. C.
100. **The Acropolis.** Plaster model of the Acropolis at Athens, showing remains of the Parthenon, the Erechtheum, the Temple of Wingless Victory, the Dionysiac theatre, etc. Base 28 $\frac{1}{4}$ x44 inches.
- 101-120. **Sculptures of the Parthenon,** on the Acropolis at Athens. From the collection in the British Museum called "The Elgin Marbles," which was brought from Greece to England by Lord Elgin, 1801-1803, and was soon afterward purchased for the British Museum.  
The Parthenon or Temple of Athena, on the Acropolis at Athens, was probably begun about 447 B. C., and finished 438 B. C. The temple, of the Doric order of architecture, was built of Pentelic marble, and its exterior was richly adorned with sculptures designed and executed under the superintendence of Pheidias. In the cella (that portion of the temple enclosed by the solid walls) was one of the most celebrated works of Pheidias, the colossal statue of Athena (39 feet high), overlaid with gold and ivory. (See 53.) The walls of the cella were decorated externally by a frieze in low relief representing the Panathenaic procession or one of kindred character. The subjects of the fifteen metopes preserved in the British Museum, and the one in the Louvre, are taken from the contest between the Centaurs and Lapiths, at the marriage feast of Peirithoos. The figures on the pediments were sculptured

in the round. The subject represented on the eastern pediment was the birth of Athena from the brain of Zeus, on the western the victory of Athena over Poseidon for dominion over Attica. For model of the Parthenon and its surroundings see 100.

102. **Reclining Male Figure, called Theseus.** From a marble at the south end of the eastern pediment of the Parthenon.
- 103, 104. **Two Seated Female Figures,** called Demeter and Persephone. From a marble group originally on the left side of the eastern pediment of the Parthenon.
- 107, 108. **Group of Two Female Figures,** one reclining in the other's lap. Part of the group of three figures commonly called the Three Fates. From a marble group originally on the right side of the eastern pediment of the Parthenon.
109. **Seated Female Figure,** one of the group of three figures called the Three Fates. (See 107, 108.) From a marble originally on the right side of the eastern pediment of the Parthenon.
110. **Head of the Horse of Selene.** From a marble originally at the north end of the eastern pediment of the Parthenon.
113. **Kephisos, or Iliussus,** an Attic river god. From a marble originally at the north end of the western pediment of the Parthenon.
114. **Torso of Iris (?).** From a marble which belonged originally perhaps to the western pediment of the Parthenon.
115. **Colossal Female Head.** From a marble in the possession of the Laborde family in Paris. Thought to be a Nike (Victory) from the western pediment of the Parthenon.

- 116a. **Centaur** in combat with a Greek. From a marble metope of the Parthenon.
- 116b. **Centaur** carrying off a woman. From a marble metope of the Parthenon.
117. **Frieze of the Parthenon.** On the east front is seated a group of deities, spectators of the procession which advances from either side.
118. **Head of Cow.** Fragment of the Parthenon frieze.
119. **Figure of Eros.** Fragment of the Parthenon frieze.
121. **Assembly of Deities.** From three marble slabs of the east frieze of the temple of Athena Nike, called Nike Apteros (Wingless Victory), on the Acropolis, Athens. V century B. C.
- 122a. **Figure of Nike.** From a high relief in marble, originally on the balustrade of the temple of Athena Nike on the Acropolis of Athens. V century B. C.
- 122b. **Two Winged Victories,** taking a cow to be sacrificed. From a portion of the balustrade of temple of Nike Apteros, now in the Acropolis museum, Athens. V century B. C.
- 122c. **Winged Victory Decorating a Trophy.** From a marble relief of the balustrade of temple of Nike Apteros, now in the Acropolis Museum, Athens. V century B. C.
123. **Caryatid.** From a marble in the British Museum, taken from the south porch of the Erechtheum on the Acropolis of Athens by Lord Elgin. About 409 B. C.
124. **Caryatid.** From a marble in the British Museum, found on the Appian Way, Rome, 1585-1590, on the site of a temple erected by the Athenian orator, Herodes Atticus. Two companion figures and the signed head of a third were found in the same place in 1776. Executed by Kriton and Nikolaos of Athens, 161-171 B. C., after a late V century work. (Room 4.)

125. **Combat between Centaurs and Lapiths**, at the wedding of Peirithoos. From four marble slabs, still in their original positions, of the western frieze of the supposed temple of Theseus. V century B. C.
126. **Battle of Greeks and Amazons**. From four marble reliefs in the British Museum, discovered near Phigaleia in the Peloponnesos, forming part of the cella frieze of the temple of Apollo Epikourios at Bassæ in Arcadia. V century B. C.
127. **Sculpture from Temple of Hera at Argos**. From marbles discovered in the unearthing of that temple in 1892 by the American School of Classical Studies in Athens. V century B. C.
- a. Life size head of Hera.
  - b. Female head in helmet, about half life size.
  - c. Female head in helmet, somewhat larger.
  - d. Lion head fragment.
  - e. Lion head fragment.
  - f. Male torso, less than life size.
  - g. Shoulder with drapery.
  - h. Fragments of moulding with relief ornament.
129. **Head of Hera** (?), said to have been found at Girgenti. From a marble in the British Museum known as the Juno Castellani. Copy of a Greek work of second half of the V century B. C.
132. **Athena**. From a marble head with bronze restorations in the British Museum. Found in the Villa Casali, at Rome. A late adaptation of the style of the V century B. C. The bronze restorations (helmet, chiton, ægis, etc.,) were made on the insufficient ground of resemblance to a bust in the Vatican so finished.
149. **Grave Relief of a Young Man Reading a Scroll**. From a marble relief in the Greek monastery of Grotta Ferrata, near Rome. V century B. C.
150. **Grave Relief of Hegeso**, daughter of Proxenos. From a marble relief in the cemetery outside the Dipylon gate of Athens. V century B. C.

## IV Century Greek Sculpture

## ROOM 3.

151. **Grave Relief of Damasistrate**, daughter of Polykleides. From a marble relief in Athens. IV century B. C.
152. **Grave Relief of Polyxene**. From a marble relief in Athens. IV century B. C. (Room 4.)
153. **Athena**, in helmet and ægis. From the marble statue in the Vatican known as the Giustiniani Minerva, found in the ruins of a temple in Rome under the church of Santa Maria sopra Minerva. Copy of an Athenian work of the IV century B. C. (On front Loggia.)
154. **Votive Relief**, dedicated to the nymphs and all the gods by Athenian laundrymen. From a marble in the Royal Museum, Berlin, found in the Stadium at Athens in 1759. Above—Hermes, Nymphs and Pan in a grotto. Below—a horseman at the altar of Demeter and Persephone. Greek inscription. IV century B. C. (Room 4.)
155. **Votive Relief**, dedicated to Pan and the nymphs. From a marble relief found on Mt. Parnes in Attica and now in the National Museum, Athens. Hermes leads three nymphs in a grotto. On a rock without sits Pan. (Room 4.)
161. **Eirene and Ploutos** (Peace and Plenty). From a marble group in the Glyptothek, Munich, probably copied from a bronze by Kephisodotos of Athens. IV century B. C.
162. **Hermes**, with the infant Dionysos. From a marble by Praxiteles in the museum of Olympia, found at Olympia, 1877. IV century B. C.
163. **Hermes**. From a marble in the British Museum. Copy of a Greek work of the IV century B. C. (Another cast on front Loggia.)

166. **Young Satyr at Rest.** From a statue in the Capitoline Museum, Rome. The "Marble Faun" of Hawthorne. Found near Civita Lavinia. Copy of a work by Praxiteles, IV century B. C.
167. **Young Satyr Playing Flute.** From a marble in the Louvre. Copy of a Greek work, IV century B. C.
168. **Ganymedes and the Eagle of Zeus.** From a marble group in the Vatican, found in the Tenuta del Quadraro, before the Porta S. Giovanni, Rome. Copy of a Greek work of the IV century B. C.
169. **Apollo Sauroktonos** (the lizard killer). From a marble statue in the Vatican, found in Rome. Copied probably from a bronze statue by Praxiteles, IV century B. C.
170. **Apollo at Rest.** From a marble statue in the Uffizi Gallery, Florence, known as the Apollino. Copied from a bronze statue by Praxiteles, IV century B. C.
171. **Eros**, commonly called the Genius of the Vatican. From a marble in the Vatican, Rome, discovered at Centocelle, near Rome. Probably derived from a Greek type of the IV century.
174. **Aphrodite.** From a marble statue (the Towneley Venus) in the British Museum. Found at Ostia in 1775. Copy of a Greek original of the IV century B. C. (Room 5.)
175. **Demeter.** From a marble in the British Museum, found in Knidos. Greek, IV century B. C.
176. **The Diana of Gabii.** From a marble in the Louvre, found near Gabii, Latium, 1792. Perhaps a copy of a work by Praxiteles, IV century B. C. (A marble copy, presented by Charles W. Fullerton, is in Room 24.)
179. **Combat Between Greeks and Amazons.** Five slabs from the marble frieze of the Mausoleum of Halikarnassos. The sculptures of this tomb were executed by Scopas

of Paros, Leochares and Bryaxis, of Athens, and Timotheos, about 350 B. C. Now in the British Museum. Found at Halikarnassos, Asia Minor.

180. **Sculptured Drum of a Temple Column.** The subject is variously interpreted, sometimes as Alcestis returning or going to Hades. Hermes can be identified by his caduceus or herald's staff. From a marble in the British Museum, discovered on the site of the later temple of Artemis at Ephesos which was begun after the destruction of the old one, 356 B. C. IV century B. C. (Room 4.) See 32.
181. **Portrait Statue of Sophocles**, the Athenian tragic poet. From a marble in the Lateran Museum, Rome, found at Terracina, about 1839. Greek, IV century B. C. (Room 3.)
183. **Socrates**, Athenian philosopher. From a marble bust in the Palazzo dei Conservatori, Rome. Copy of a Greek work of IV century B. C. (Room 4.)
185. **Head of a Young Woman**. From a marble in the Glyptothek, Munich, discovered in Corfu. Copy of a Greek work of the IV century B. C. (Room 4.)
186. **Head of a Victorious Boxer**. From a bronze in the National Museum, Athens, found at Olympia. IV or III century B. C. (Room 4.)
187. **Alexander the Great**. From a marble bust in the Louvre, found in Tivoli. Copy of a portrait executed probably during his reign (336-323 B. C.). (Room 4.)
190. **Alexander the Great**. From a marble statuette in the Louvre, found at Gabii, and commonly called the "Mars of Gabii." Probably copied from a work of the end of the IV century B. C. (Room 5.)
191. **Head of Asklepios or Zeus**. From a marble in the British Museum found in a sanctuary of Asklepios on the island of Melos. IV century B. C.

192. **Mask of Zeus.** From a marble head in the Vatican, found at Otricoli. IV century B. C. (Room 4.)
193. **Apollo of the Belvedere.** From a marble found near the end of the 15th century at Grotta Ferrata, near Rome. The statue probably represents Apollo as having just discharged an arrow. Copy of a Greek work of the end of the IV century. (Room 5.)
194. **Artemis of Versailles.** From a marble in the Louvre. Copy of a Greek work of the beginning of the III century B. C. (Room 5.)
195. **Youth,** commonly miscalled Ilioneus, son of Niobe. From a marble in the Glyptothek, Munich, found in Rome. IV century B. C.
197. **Athlete Using Strigil.** From a marble in the Vatican known as the Apoxyomenos. Found in Rome. Supposed copy of a Greek bronze, of the IV century B. C., by Lysippos.
198. **Ares seated,** with a cupid at his feet. From a marble group in the Boncompagni Museum, Rome, commonly known as the Mars Ludovisi, found in Rome. Copy of a Greek statue, second half the IV century B. C., belonging probably to the school of Lysippos.
199. **Nike of Samothrace** (Victory). From a marble in the Louvre, reconstructed there from fragments found in the island of Samothrace in 1863. The torso alone is made up of 118 pieces. The statue stood on a pedestal, having the form of the prow of a ship, the principal parts of which were found in 1875. The figure commemorated the naval victory of Demetrios, King of Macedonia, over Ptolemy I of Egypt, in a battle fought off Salamis, Cyprus, in 306 B. C. (Room 50a.)
200. **Royal Sarcophagus,** found in Sidon. The original marble in the Constantinople Museum is Greek work of the end of the IV century B. C. Supposed to be unfinished. *Presented by Charles A. Coolidge, 1903.*

**Late Greek Sculpture**

## ROOM 4.

251. **Aischines.** From a marble in the National Museum, Naples. Copy of a Greek work, late IV century B. C.
252. **Demosthenes.** From a marble in the Vatican, probably copied from a bronze by Polyeuktos of Athens, which was erected 280 B. C.
253. **Praying Youth.** From a bronze in the Royal Museum, Berlin, formerly in Venice. Probably a Greek original. Early III century B. C. (Room 5.)
254. **Dancing Bacchante.** From a headless Parian marble statue in the Royal Museum, Berlin. Brought from Rome in 1874. Greek, III century B. C.
255. **Herakles** with the apples of the Hesperides. From a marble in the National Museum, Naples, commonly known as the Farnese Hercules. The torso was found in the baths of Caracalla, Rome, 1540, and the head in a well in the Trastevere. In 1560 the legs were found in the farm of Les Frattocchie, ten miles from Rome. The completed statue was taken to Naples in 1786. By Glykon of Athens after a Greek original of the III century B. C. (Room 5.)
256. **Seilenos Carrying the Infant Dionysos.** From a marble formerly in the Villa Borghese, now in the Louvre. Found near the gardens of Sallust, Rome, during the XVI century. Copy of a Greek statue of the III century B. C. (Room 3.)
- 257-260. **Pergamene Sculptures.** Figures probably after originals from the battle groups which King Attalos I of Pergamon (241-197 B. C.) dedicated on the Acropolis at Athens, at the close of the III century B. C., to commemorate his victories over the Gauls.

257. **Dead Amazon.** From a marble statuette in the National Museum, Naples, after a Pergamene original of the end of the III century B. C.
258. **Dead Persian.** From a marble statuette in the National Museum, Naples, after a Pergamene original of the end of the III century B. C.
259. **Crouching Persian.** From a marble statuette in the Vatican, after a Pergamene original of the end of the III century B. C.
260. **Gaul at Bay.** From a marble statuette in the museum of Venice, after a Pergamene original of the end of the III century B. C.
261. **Dying Gaul** (Byron's "Dying Gladiator"). From a marble in the Capitoline Museum, Rome. Probably a copy of a bronze statue dedicated by King Attalos I of Pergamon (241-197 B. C.) in commemoration of his victories over the Gauls. See 257-260.
262. **Paniskos (Little Pan)**, drawing a thorn from the foot of a satyr. From a Parian marble statuette in the Louvre, formerly in the Villa Borghese. Probably after a Pergamene original of the III century B. C.
263. **L'Arrotino (The Knife Grinder).** From a marble found in Rome and now in the Uffizi Gallery, Florence. Once part of a group representing the flaying of Marsyas. (See 264.) Late III century B. C.
264. **The Satyr Marsyas**, suspended by the arms from a tree to be flayed. (See 263.) From a marble in the Louvre. Copy of a statue of the late III century B. C.
265. **Dionysos Received by Ikarios**, so called. From a marble relief now in the British Museum. III century B. C.
266. **Votive Relief to Dionysos**, representing part of a Dionysiac procession. From a marble relief in the Uffizi gallery, Florence. Late Greek. (Room 5.)

281. **Zeus in Combat with Three Giants.** From marble relief in the Royal Museum, Berlin, found at Pergamon, Asia Minor. Part of the frieze of the great altar on the acropolis of Pergamon, built to commemorate victories of King Eumenes II (197-159 B. C.), over the Gauls and dedicated to Zeus and Athena.
282. **Reduced Restoration** of the above relief, by Alexander Tondeur of Berlin, colored after the antique manner by Mrs. Alice Helm French.
283. **Eos, Goddess of Dawn**, formerly called Selene. From a marble relief in the Royal Museum, Berlin. From altar at Pergamon. (See 281.)
285. **Torso of the Giant Klytios.** From a marble relief in the Royal Museum, Berlin. From altar at Pergamon. (See 281.)
288. **Head of a Sleeping Fury.** From a marble head in the National Museum, Rome, formerly in the Villa Ludovisi, and known as the Ludovisi Medusa or the Dying Medusa. Probably belonged to a group. The relief ground is a modern addition. Greek, II century B. C. (Room 5.)
289. **Female Head** (Aphrodite?). From a marble in the Royal Museum, Berlin, found at Pergamon. Greek, II century B. C.
290. **Head of a Goddess** (Aphrodite?). Formerly called Dione, mother of Aphrodite. From a marble in the British Museum. The draped bust is a modern addition and has been removed since the present cast was taken.
291. **Bust of Niobe.** From a marble in the collection of Lord Yarborough, England. Copy of a Greek work, III century B. C. (Room 3.)
292. **Niobe and Her Youngest Daughter.** From part of a marble group in the Uffizi gallery, Florence, found in

Rome, representing the slaying of the children of Niobe by Apollo and Artemis. Copy of a Greek work, III century B. C. (Room 3.)

293. **A Daughter of Niobe** (the "Chiaramonti Niobid"). From a marble statue in the Vatican, found in Rome. Greek, III century B. C. (Room 3.)
294. **The Wrestlers.** From a marble group in the Uffizi Gallery, Florence, found in 1583 with the Niobe group, in Rome. Greek, III century B. C.
295. **Aphrodite**, crouching in the bath. From a marble statue in the Vatican found at Prato Bagnato. Probably copied from a work of Doidalsos of Bithynia, a sculptor of the III century B. C.
296. **A Goddess** (Aphrodite?). From a marble head in the British Museum. Formerly in the Pourtale collection. Late Greek.
301. **Aphrodite of Melos.** From a marble statue in the Louvre, found on the island of Melos. Derived from a type of statue belonging to the IV century B. C.
302. **Athlete Tying His Sandal.** Commonly called Jason. From a marble in the Louvre, brought from Rome. Copy of a late Greek work. (Room 3.)
303. **A Greek Warrior in Action**, commonly known as the Fighting Gladiator, or the Borghese Gladiator. From a marble in the Louvre, by Agasias of Ephesus, found at Capo d'Anzio. Greek, late II century B. C. (Room 3.)
304. **Helios**, the Sun. From a colossal marble mask of the same type as that on the Rhodian coins, in an elliptical medallion, now in the Louvre. Probably a Roman adaptation of a Rhodian prototype. (Room 5.)
305. **Polyhymnia, the Muse of the Hymn**, and patroness of pantomime. From a marble in the Louvre. Copy of a Greek work of perhaps the II century B. C. The upper part is by Agostino Penna, a modern Roman sculptor.

306. **Thaleia, the Muse of Comedy.** From a marble in the Vatican, found in Tivoli. Copy of a late Greek original.
307. **Pourtale or Giustiniani Apollo.** From a marble head in the British Museum. Copy of a Greek work of the II century B. C.
308. **Apotheosis of Homer.** From a marble relief in the British Museum by Archelaos of Priene. Found at Bovillæ, near Rome. In the lowest row Homer, enthroned, receives the honors of an apotheosis. In the second row is Apollo with the Muses, and in the top row, Zeus. About 100 B. C. (Room 5.)
309. **Homer.** From a marble bust in the Naples Museum. Copy of a Greek ideal portrait, probably of the II century B. C. (Room 24.)
310. **Homer.** From a marble bust in the British Museum, found at Baiae. Copy of a Greek ideal portrait, probably of the II century B. C.
312. **Antiochus III, the Great, King of Syria,** 222-187 B. C. From a marble bust in the Louvre, formerly in the Elysée Palace. Long miscalled Julius Caesar.
321. **A Young Goddess,** perhaps Aphrodite or Hebe, but popularly called the Flora Farnese. From a colossal marble in the National Museum, Naples, found in the baths of Caracalla, Rome. Copy of a Greek work, probably II century B. C. *Presented by C. F. McKim.* (Room 5.)
324. **Head of a Girl.** From a statuette of a girl playing knuckle bones. Original in the Berlin Museum. II Century B. C.
325. **Boy Strangling a Goose.** From a marble statue in the Louvre. Copy of a Greek original of the III century B. C.
326. **Eros,** stringing his bow. From a marble statuette in the British Museum, found near Rome. Greek, about II century B. C. Regarded as a copy of an earlier work.

327. **Venus de' Medici.** From a marble statue formerly in the Villa Medici, now in the Uffizi Gallery, Florence. II century B. C.
328. **Torso of a Venus Pudica.** From a marble torso in the Vatican. II century B. C.
339. **Ariadne,** with panther. From a marble in the British Museum. Found at Roma Vecchia, near Rome. Late Greek adaptation of an earlier type. (Room 5.)
340. **Female Figure,** standing. Copy of the same type as 339 without the attributes and with different pose of arms. From a marble in the Louvre. (Room 24.)
351. **Head of Athena.** From a marble in the National Museum, Athens. Found in the inner Kerameikos, Athens. Probably from a colossal statue by Euboulides (110-83 B. C.). The type, however, goes back to an original of the V century B. C.
352. **Laokoon of Troy** and his sons attacked by serpents. From a marble group in the Vatican, by Agesandros, Athanodoros and Polydoros, of Rhodes. Found on the Esquiline, Rome, 1506. First half of I century B. C.
356. **Torso of Herakles.** From a marble torso in the Belvedere of the Vatican, by Apollonios of Athens. Found in theatre of Pompey, Rome. The type may possibly go back to the IV century. I century B. C.

### The Roman Period

#### Room 5.

371. **Hera Ludovisi.** Mask from the colossal marble head known as the Ludovisi Juno, but probably a Roman portrait. Formerly in the Ludovisi collection, and now in the Museo delle Terme, Rome. Probably of the Augustan age, 31 B. C. to 14 A. D.

372. **Apollo of Centocelle.** From a marble in the Vatican, commonly called Adonis, found at Centocelle, 1780. II century A. D.
380. **Terminal Pan**, playing the flute. From a marble statuette in the British Museum, found near Civita Lavinia, in a villa of Emperor Antoninus Pius. Roman imitation of Greek archaic style. Probably II century A. D. (Room 4.)
381. **Vase of Sosibios.** From a sculptured marble amphora in the Louvre. Relief represents an altar approached on the right by Hermes and on the left by Artemis. Inscribed: "Sosibios, the Athenian, made this." Probably I century B. C.
382. **Votive Relief.** From a marble slab in the Villa Albani, Rome. Late imitation of archaic Greek sculpture. Nike pours a libation to Apollo in the presence of Artemis and Leto. Perhaps a conventional type of votive relief dedicated by victors in musical contests at Athens.
383. **Bacchic Revel.** From a re-cut and restored marble relief in the British Museum. Found at Roma Vecchia. (Room 4.)
384. **The Portland Vase**, in the British Museum. Found about 1585 in the Monte del Grano, near Romé. The figures of the relief are cut in cameo fashion from a thin layer of white glass laid over the dark blue glass of the vase itself. The subject has often been called the wooing of Thetis by Peleus, father of Achilles. I century A. D.
385. **Leg of a Tripod Table** (2 copies). From a marble in the British Museum. Roman, II century A. D. The pilaster to which it is attached is modern. (Room 4.)

### Roman Portraits

404. **Portrait Head**, called Julius Caesar. From the non-pertinent head of a statue in the Louvre. The face is mainly modern. Roman, I century B. C.
- 405-410. **Augustus**, the first Roman emperor, 31 B. C.-14 A. D.
405. **Young Augustus**. From a marble head in the British Museum. Roman, about 48 B. C.
406. **Augustus**, wearing the civic crown. From a marble bust in the Glyptothek, Munich. Roman, about 27 B. C.
407. **Augustus**. From a marble bust in the British Museum.
408. **Augustus**, in the toga, addressing the Senate. From a marble statue in the Louvre. Roman, about 25 B. C.
409. **Augustus in Armor**, addressing his troops. From a colored marble statue in the Royal Museum, Berlin. Roman, about 31 B. C.
410. **Augustus in Armor**, addressing his troops. From a marble statue in the Vatican, Rome. Found in the ruins of the villa of Livia at Prima Porta, near Rome. The central group on the breast plate represents a Parthian giving up to a Roman soldier one of the standards captured from Crassus, symbolizing the subjugation of the Parthians which took place 20 B. C.
- 411, 412. **Tiberius**; **Claudius Nero**, Roman emperor, 14-37 A. D.
411. **Tiberius**, with civic crown. From a marble head in the Louvre.
412. **Tiberius**. From a marble bust in the Villa Albani, Rome.
414. **Portrait Bust** of a Roman lady, commonly called Klytie, because the flower which forms the base was thought to represent the sunflower into which Klytie was

changed. From a marble in the British Museum. Roman, early I century A. D.

417, 418. **Nero**, Roman emperor 54 to 68 A. D.

417. **Nero**. From a marble head in the British Museum.

418. **Nero**, with military cloak. From a marble bust in the Louvre.

421. **Aulus Vitellius**, Roman emperor 69 A. D., in military cloak. From a marble bust now removed to the Renaissance Rooms in the Louvre.

426, 427. **Trajan**, Roman emperor 98-117 A. D.

426. **Trajan**. From a marble bust in the British Museum. Found in the Campagna of Rome.

427. **Trajan**. From a marble bust in the Louvre.

428. **Two Griffons**, facing a candelabrum. Relief from a slab in the Capitoline Museum, Rome. Roman decorative composition, II century A. D.

429. **Head in relief**.

430a. **Part of an Arabesque Frieze**. From a marble found in the forum of Trajan, Rome. Designed by Trajan's architect, Apollodorus of Damaskos, about 114 A. D.

430b. **Acanthus Decoration**, in high relief. From a marble slab found in the forum of Trajan, Rome. Roman, about 100 A. D.

431-445. **Reliefs from the Triumphal Arch of Trajan**, which still stands at Benevento. Erected in honor of the Emperor Trajan, in the year 115 A. D., at the beginning of the Via Trajana, which led from Beneventum to Brundisium.

431. Victories sacrificing bulls in honor of the Emperor Trajan.

- 432. Trajan receiving military candidates.
- 433. Four figures of priests' assistants.
- 434. Victory crowning the Emperor Trajan.
- 435. Bacchus, Ceres, Diana, and Silvanus.
- 436. Mesopotamia commends herself to the mercy of Trajan.
- 437. Trajan receiving three men behind whom are Apollo, Hercules, and a sea-god.
- 438-9. Fragments of frieze representing Trajan's triumphal procession upon his return from the Dacian war.
- 440. Trajan's reception at Rome, by citizens and by Roma, upon his return from the Dacian war.
- 441. Seven deities welcoming Trajan: Juno, Jupiter and Minerva in foreground; Mercury, Ceres, Bacchus and Hercules in background.
- 442. Oath of alliance with Trajan.
- 443. River goddess and season, Autumn.
- 444. Keystone of the arch, with draped female figure.
- 445. River god and season, Winter.
- 446. Cupids with Garland. From a terra-cotta bas-relief in the Louvre. Roman, about I century A. D.
- 447. Sculptured Cinerary Urn. Tablet on front inscribed: To the sainted spirit of Tiberius Claudius Heracles; placed by his devoted wife in grateful remembrance. From a marble original. Roman, I century A. D.
- 448. Sculptured Cinerary Urn. Tablet on one side inscribed: To the sainted spirits of Quintus Cornelius and Quintus Lucius Saturninus Latro in token of good desert. From a marble in the Louvre. Roman, II century A. D.

449. **Sculptured Cinerary Urn**, in the form of amphora with lid. From a marble in the South Kensington Museum. Roman, II century A. D.
- 451, 452. **Hadrian**, Roman emperor, 117-138 A. D.
451. **Hadrian**. From a bronze head in the British Museum, found in the river Thames.
452. **Hadrian**. From a marble bust in the British Museum, formerly in the Villa Montalto.
453. **Antinous**, the favorite of Hadrian. From a fragment of a marble high relief in the Villa Albani, Rome, found in Hadrian's Villa, Tivoli. Roman, II century A. D.
454. **Hermes**, commonly called Antinous of the Capitol. From a marble statue in the Capitoline Museum, Rome. Found in the Villa of Hadrian at Tivoli. Roman, after 131 A. D.
455. **The "Genii of Sleep and Death,"** also called Hadrian and Antinous, or Castor and Pollux. From marbles in the Museo del Prado, Madrid, known as Ildefonso Group, brought from Rome to the royal chateau at San Ildefonso, Spain, by the wife of Philip V. The youth with the shell is supposed to represent Hypnos, genius of sleep; the youth with the torches, Thanatos, genius of death; the statuette, Persephone or Venus. The Hypnos is a Roman reproduction of a Greek work of the school of Praxiteles; the Thanatos, of the school of Polykleitos.
456. **Youth holding a Horse**, followed by a dog. From a marble relief in the British Museum found in Hadrian's Villa, Tivoli. Probably executed in the time of Hadrian in imitation of a relief of the V century B. C. (Room 4.)
457. **Marcus Aurelius Antoninus**, Roman emperor, 161 to 180 A. D. From a marble bust in the Louvre.

458. **Lucius Verus**, Roman emperor with Marcus Aurelius, 161-169 A. D. From a colossal marble bust in the Louvre.
459. **Commodus**, Roman emperor, 180 to 191 A. D. From a marble head in the British Museum.
460. **Lucius Septimius Severus**, Roman emperor, 193-211 A. D., in tunic and military cloak. From a marble bust in the British Museum.
461. **Portrait head**, called Didius Julianus, Roman emperor, 211 A. D. From the non-pertinent head of a statue in the Cassel Museum.
471. **Bust of a Bearded Man**, wearing a crown or turban. From a bronze in the Louvre, Paris. Roman, III century A. D.

### Bronzes from Herculaneum and Pompeii

#### ROOM 6.

THE HIGINBOTHAM COLLECTION of bronzes from Herculaneum and Pompeii was presented to the Art Institute by Harlow N. Higinbotham in 1893. All the objects in the collection are reproductions in fac-simile of the statues, busts and examples of ornament found in the XVIII century on the sites of the ancient cities of Herculaneum and Pompeii, and preserved in the Naples Museum. These cities were destroyed by the eruption of Mt. Vesuvius, A. D. 79. Herculaneum was buried in volcanic mud and Pompeii in ashes and pumice stone, and the bronzes from the latter may be distinguished by their green color, while those from Herculaneum are nearly black. The following bronzes, unless they are marked Pompeii, were found at Herculaneum, 1750-1759. Nearly all of them were probably executed during the Roman period; but when they are plainly copies of earlier Greek work, the date of the Greek prototype only is given.

501. **Archaic Apollo or Athlete**. Bust severed from a statue. Probably an original Greek work, late VI century B. C.

502. **Bearded Dionysos**, formerly called Plato. Bust. Copy of a Greek work, early IV century B. C. (Room 35.)
503. **Doryphoros** (Spearman). Bust. Signed by Apollonios of Athens, son of Archias, in characters of the I century B. C. Copy of the head of the Doryphoros of Polykleitos (V century B. C.). See 57.
504. **Amazon**. Bust copy of a Polykleitan work of the V century B. C.
505. **Hermes**, or a young athlete. Bust. Greek, IV century B. C.
506. **Young Athlete** with disfigured ears of a boxer. Bust. Greek, IV century B. C.
507. **Head of a Goddess**, with curling hair. Greek, IV century B. C.
508. **Head with Turban**, miscalled Archytas. Late Greek.
509. **Portrait Bust**, miscalled Herakleitos. Late Greek.
510. **Portrait Bust**, miscalled Demokritos. Late Greek.
511. **Youth with clasped chlamys** (cloak). Bust. Late Greek.
512. **Seleukos I, Nikator**, King of Syria, 306-281 B. C. Bust.
513. **Portrait Bust**, called Ptolemy II, Philadelphos, King of Egypt, 285-247 B. C.
514. **Portrait Bust**, called Ptolemy VIII, Lathyros, King of Egypt, 117-107 and 89-81 B. C.
515. **Portrait Bust**, called Ptolemy IX, Alexander, King of Egypt, 107-89 B. C.
516. **A Priest of Isis**. Bust. Roman.
517. **Portrait Bust**, called Sulla. Roman.
518. **Head of a Roman Flamen**. The neck and shoulders are restorations. Roman.

519. **Portrait Bust**, called Aulus Gabinius. Late Greek.
520. **Portrait Bust**. Erroneously called Seneca and Piso.  
Late Greek.
521. **Demosthenes**. Small bust (in case). Greek, I century  
B. C.
522. **Demosthenes**. Small bust (in case). Greek, I century  
B. C. The inscribed name on this bust served to iden-  
tify all other antique portraits of Demosthenes.
523. **Epikouros**. Small bust (in case). Late Greek
524. **Epikouros**. Small bust (in case). Late Greek.
525. **Hermachos**. Small bust (in case). Late Greek.
526. **Metrodorus**. Small bust (in case). Late Greek.
527. **Zeno**. Small bust (in case). Late Greek.
528. **A Roman Lady**, called Agrippina. Small bust (in case).
529. **Portrait Bust**, called Agrippina. From Pompeii.
530. **Statue of a Woman**. Copy of Greek work, V century  
B. C.
531. **Statue of a Woman**. Copy of Greek work, V century  
B. C.
532. **Statue of a Woman**. Copy of Greek work, V century  
B. C.
533. **Statue of a Woman**. Copy of Greek work, V century  
B. C.
534. **Statue of a Woman**. Copy of Greek work, V century  
B. C.
535. **Statute of a Woman**. Copy of Greek work, V century  
B. C. (Less than life size.)
536. **Athlete**. Statue. Greek. Copy of a Greek work, III  
century B. C.

537. **Athlete.** Antique copy, with some variation, of the original of preceding statue.
538. **Seated Hermes.** Statue. Greek, end of the IV century B. C. See 254.
539. **Sleeping Faun.** Statue. Late Greek.
540. **Drunken Faun.** Statue. Late Greek.
541. **Gazelle or Fawn.** Statue.
542. **Gazelle or Fawn.** Statue.
543. **Apollo,** with a plectrum. Statue. Found at Pompeii, 1817. Probably a copy of a Greek work of the V century B. C.
544. **Apollo,** having shot an arrow. Statue. Pompeii. Probably copy of a Greek work of the end of the IV century B. C.
545. **Boy Faun with wineskin.** Statuette. Served as water spout of a fountain. Found at Pompeii, 1880.
546. **Drunken Seilenos.** Statuette. Apparently designed for an ornamental stand. Pompeii.
547. **An Angler.** Statuette. A fountain ornament probably copied from a Greek work of II century. Pompeii.
548. **Alexander the Great,** equestrian statuette. Perhaps copied from a battle group by Lysippos, a contemporary of Alexander.
549. **Cupid with a Dolphin** on left shoulder. Statuette. A fountain ornament. Pompeii, 1880.
550. **Cupid with a Goose.** Statuette. Centre piece of a fountain. Pompeii, 1880.
551. **Venus at her toilet.** Statuette. The left hand held a mirror. From Nocera, near Pompeii.
552. **Apollo.** Small statuette. From Pompeii. (In case.)

553. **Satyr** playing the flute. Statuette. The flute is lost. Under the right foot is a scabellum on which the player beats time. Copy of Greek work of about 300 B. C. (In case.)
554. **Dancing Faun** with thyrsus. Small statuette. (In case.)
555. **Fortuna or Dancer.** Statuette, with inlaid silver ornaments. (In case.)
556. **Fortuna or Isis.** Called also Abundance. Statuette. Egyptian crown, silver plated. Inlaid silver and copper ornamentation on pedestal. (In case.)
557. **Venus Detaching Her Sandal.** Small statuette. Bracelets and anklets of gold. (In case.)
558. **Seilenos** astride of a wineskin. Statuette. The center piece of a fountain. Greek, II century B. C.
- 559-562. **Four Statuettes From a Fountain Basin.** (In case.)
559. Seilenos with a panther.
560. Same subject. Left hand modified, showing palm.
561. Seilenos with a wineskin.
562. Same subject, with right hand raised.
- 563-572. **Ten Statuettes From a Fountain Basin.** Greek, II century B. C.
563. Young Faun, with wineskin on right shoulder and drinking horn.
564. Same subject, reversed.
565. Boy. Right hand resting on mask.
566. Same subject, reversed.
567. Boy. Right hand resting on vase.
568. Same subject, reversed.

569. Boy, with vase on right shoulder.
570. Same subject, reversed.
571. Boy, with dolphin under right arm.
572. Same subject, reversed.
576. **Gladiator's Helmet.** The reliefs represent scenes of the siege of Troy.
- 577, 578. **Gladiator's Greaves.** The decorations are Bacchic masks, etc.
579. **Steelyard,** with female head for weight. Pompeii. (In case.)
580. **Steelyard,** with female head for weight. Pompeii. (In case.)
581. **Bacchic Tripod,** composed of three satyrs supporting bowl with openwork top.
582. **Tripod.** Sphinxes perched on leopards' legs. The clumsy executed pan is a non-pertinent addition. Often erroneously said to be from Temple of Isis in Pompeii.
583. **Bronze Bedstead,** misrestored as a bisellium (double seat). Found in fragments at Pompeii. The original has more recently been correctly put together as a bedstead.
584. **Hanging Lamp,** with three burners on ends of long tubes radiating from bowl. Busts, and festoons on bowl between tubes.
585. **Lamp Stand.**
586. **Lamp Stand.**
587. **Lamp Stand.**
588. **Extension Lamp Stand.**
589. **Lamp,** with bat handle. Two burners.

590. **Lamp**, with dancing faun on lid. Two burners. From Pompeii. (In case.)
591. **Lamp**, with figure standing on lid of central opening. Two burners. Floral handle. From Pompeii. (In case.)
592. **Lamp**, small. Boy with goose on lid. Two burners. From Pompeii. (In case.)
593. **Candlestick**, with stem formed of a cupid on a dolphin, diving. From Pompeii. (In case.)
594. **Handle** of a bronze vessel, springing from a mask. From Pompeii. (In case.)
595. **Handle** of a bronze vessel. From Pompeii. (In case.)
596. **Handle** of a bronze vessel. (In case.)
597. **Handle** of a bucket. Winged hermaphrodite standing on the head of a cupid holding an eagle. From Pompeii. (In case.)
598. **Cup**, with figures in floral arabesque representing the Iliad and the Odyssey. Original of silver. (In case.)
599. **Cup**, with one handle, bell mouth, no stem. Ivy design. Original of silver. From Pompeii. (In case.)
600. **Cup**, similar to 599. Grapevine design. From Pompeii. (In case.)
601. **Cup**, with ivy design. From Pompeii. (In case.)
602. **Cup**, mate to 601. (In case.)
603. **Kantharos**. From silver cup with high relief decoration of cupids on centaurs, trees. (In case.)
604. **Cup**, mate to 603. (In case.)
605. **Rhyton**. Cup in form of staghead. (In case.)
606. **Rhyton**. Cup in form of doghead. (In case.)

607. **Ewer.** Decorated with half figures of bacchante and siren. From Pompeii. (In case.)
608. **Ewer,** decorated with an eagle. (In case.)
609. **Ewer,** decorated with horse head and mask. (In case.)
610. **Ewer,** with handle in the form of a nude satyr peeping down the orifice. (In case.)
611. **Ewer,** with coral handle, figure of infant below and two goats at top. (In case.)
612. **Ewer,** with handle in form of a boy in a lion skin. (In case.)
613. **Ewer.** Handle decorated above with mask, below with lion's paw. Pompeii patina. (In case.)
614. **Ewer.** Body gadrooned. Handle, a long-tailed dragon or wyvern. (In case.)
615. **Narcissus,** so-called. Statuette. Found at Pompeii, 1862.
616. **Dancing Faun.** Statuette. Found in Casa del Fauno, Pompeii, 1831.
617. **Bust of a Woman,** formerly called Sappho. Severed from a statue. Greek, IV century B. C.
618. **Bust of a Woman,** formerly called Berenice. Late Greek. (Room 35.)
619. **Lucius Cæcilius Jucundus,** a Pompeian banker and usurer. Head. Roman. Found at Pompeii, 1875.
620. **Nike** (Victory). Springing from a globe, with extended wings. Pompeii, 1823.

**Note.**—For other reproductions of Greek and Roman Sculpture, mostly plaster or terra cotta copies of architectural, decorative or monumental work, see 1001 *et seq.*, in the Blackstone Collection. There are also the following reproductions in bronze and marble:

625. **The Borghese Faun.** Bronze reproduction of a marble statue formerly in the Villa Borghese, and now in the Museo delle Terme, Rome. Found near Monte Calvo, near Rome. Copy or adaptation of a Greek bronze, end of IV century B. C. *Presented by H. N. Higinbotham, 1893.* (Room 35.)
626. **Nike** untying her sandal. Marble copy of a relief from the parapet of the temple of Nike Apteros on the Acropolis at Athens. Now in the Acropolis Museum. Athenian, V century B. C. *Presented by William E. Doggett.* (Room 56.)
627. **The Young Augustus.** Marble copy by Larkin Goldsmith Meade of a marble head in the Vatican, Rome. *Presented by S. M. Nickerson, 1900.* (Room 37.)

## CASTS OF ITALIAN SCULPTURE.

### Renaissance and Modern

ROOM 10

#### Unknown Sculptors.

631. **Head of Dante.** Original bronze in Naples Museum made from a death mask of Dante Alighieri (1265-1321).

632. **Head of Woman** called Lucrezia Borgia.

633. **Madonna and Child.** Relief. From a marble altar front in Westminster Abbey, London.

#### XV Century

##### Nanni d' Antonio di Banco—Florentine, 1374?-1421.

636. **Head of Angel,** in high relief. From a figure in a composition representing the assumption of the Virgin, on the tympanum of a door of the cathedral in Florence, popularly known as the Mandorla, from the almond-shaped shield on which the Virgin is seated. 1407-1409.

##### Lorenzo di Cione Chiberti—Florentine, 1378-1455.

637. **A Sibyl.** } Small border figures in niches, from the  
638. **Joshua.** } second gate of the Baptistry of San Giovanni, Florence. 1424-1452.

##### Donatello (Donato di Niccolo di Betto Bardi)—Florentine, 1386-1466.

641. **St. George.** From a marble statue in the National Museum, Florence. It stood formerly in a niche on the exterior of the church of Or San Michele, Florence, where it has recently been replaced by a copy in bronze. 1416.

642. **David**, with head of Goliath. Bronzed terra-cotta fac-simile of a bronze statue in the National Museum, Florence.

646. **Twelve Small Panels of Cherubs** singing and playing on musical instruments. From bronze reliefs on the high altar of the basilica of San Antonio (Il Santo) at Padua. Executed by Donatello and various pupils under his direction in Il Santo, 1444-1453.

647. **Young St. John the Baptist**. From a low relief on black stone in the National Museum, Florence. Executed about 1440.

See also 1043.

**Desiderio da Settignano**—Florentine, 1428-1464.

648. **Head of a Laughing Child**. From a marble in the Miller collection in Vienna.

653. **Madonna and Child**. From a marble relief in the National Museum, Florence.

654. **Head of the Infant Jesus**, so called. From a marble in the collection of Gustave Dreyfus, Paris.

655. **Bust of a Girl**. From a marble bust in the National Museum, Florence.

**Francesco di Simone Ferrucci**—Florentine, 1438?-1493.

656. **Barbara Manfredi**. Mask from the recumbent marble statue on her tomb in the church of San Biagio, Forli. About 1446.

**Unknown Sculptors.**

657. **St. Cecilia**, so called. From a low relief in gray stone in the collection of the Earl of Wemyss (Lord Elcho), London. Formerly attributed to Donatello.

658. **A Saint**. (Cecilia?) From a marble in the South Kensington Museum, London.

659. **Head of Julius Cæsar**, crowned with bays. From a marble bas-relief in the Louvre. School of Donatello.

660. **Bust of Marcus Aurelius Julianus**, called Julian the Apostate (died 363 B. C.). From a marble high relief in Florence.

661. **Portrait of a Young Woman**. Original of marble in the Louvre, known as "La femme inconnue." Attributed to Desiderio (see 648) and to Francesco Laurana (died about 1501).

662. **Portrait of Marietta Strozzi**, so called. Polychromed and gilded terra-cotta fac-simile of a marble bust in the Royal Museum, Berlin, formerly in the Palazzo Strozzi, Florence. Attributed to Desiderio (see 648).

663. **Portrait of a Florentine Lady**. Polychromed and gilded terra-cotta fac-simile of a bust of wood in the Louvre. Attributed to Desiderio (see 648).

664. **Head of a Man**.

**Lorenzo di Pietro**, called Il Vecchietta—Siennese, 1412-1480.

665. **Head of an Old Nun**, perhaps Annalene Malatesta. From a bronze in the National Museum, Florence.

**Antonio Pollaiuollo**—Florentine, 1429-1498.

672. **A Young Soldier**. From terra-cotta bust in the National Museum, Florence.

**Andrea del Verrocchio**—Florentine, 1435-1488.

675. **David with the head of Goliath**. Bronzed terra-cotta fac-simile of a bronze statue in the National Museum, Florence. Purchased in 1476 by the conservators of the Palazzo Vecchio della Signora from Lorenzo and Giuliano de' Medici.

676. **A Young Man**. From terra-cotta bust in the National Museum, Florence.

See also 1040.

**Benedetto da Majano**—Florentine, 1442-1497.

681. **Pietro Mellini.** From a marble portrait bust in the National Museum, Florence. 1474.

682. **Young St. John the Baptist.** From a marble statue in the National Museum, Florence. 1475-1481.

### XVI Century

**Michelangelo Buonarroti**—Florentine, 1475-1564.

687. **David.** Head of a colossal marble statue in the Academy of Fine Arts, Florence. 1501-1503.

688. **Madonna and Child.** From a marble bas-relief in the Royal Academy, London. Circular medallion. Between 1500 and 1510.

689, 690. **Bound Captives.** From marble statues in the Louvre executed soon after 1512 for the tomb of Pope Julius II, which was never erected.

691. **Moses.** From a colossal statue of marble in the church of San Pietro in Vincoli, Rome, which was designed for the tomb of Julius II, which was never erected.

692. **Apollino.** From an unfinished marble statue in the National Museum, Florence. Made for a present to Baccio Valori, Papal Commissioner during the siege of Florence, 1529-30. About 1512.

693. **Cupid**, without wings. From a marble statue in the South Kensington Museum, London. About 1497.

694. **Tomb of Lorenzo de' Medici**, Duke of Urbino. The original, of marble, is in the church of San Lorenzo, Florence. The statue of the duke, seated in a niche, is called "Il Penseroso," the thinker. The two reclining figures below represent Dawn and Twilight. 1521-1535.

695. **Tomb of Giuliano de' Medici**, Duke of Nemours. The original, of marble, in the church of San Lorenzo, Florence, is a companion to No. 694. The statue of the duke is seated in a niche. The two reclining figures below represent Day and Night. 1521-1535.

696. **Head of Lorenzo de' Medici.** } From figures on the  
697. **Head of Giuliano de' Medici.** } above tombs.

#### School of Michelangelo.

701. **Jason with the fleece.** From marble statue in the Victoria and Albert Museum, London.

#### Benvenuto Cellini—Florentine, 1500-1570.

702. **Perseus with the head of Medusa.** Colored cast from the original wax model in the National Museum, Florence, 1545.

#### Vincenzo Danti—1530-1576.

703. **Door of Cupboard**, with figures in relief. From bronze original in the National Museum, Florence.

#### Jacopo Tatti, called Sansovino—Florentine, 1486-1570.

704. **Bacchus.** Terra-cotta fac-simile of a marble statue in the National Museum, Florence. About 1513.

#### Giovanni da Bologna (John of Bologna)—Florentine of Flemish birth, 1529-1608.

706. **Mercury.** From a bronze statue in the National Museum, Florence, formerly on the fountain of the Villa Medici, Rome. 1564.

#### Unknown Artist.

708. **Head of a Girl.** From a colored wax bust in the Wicar Museum, Lille, France. About 1600.

**Modern**

**Canova, Antonio**—Venetian, 1757-1822.

711. **Bust of Calliope.** Original in the house of Prof. Rosini of Pisa, to whom it was presented by the sculptor. (Room 12.)

712. **Venus.** Copy in marble of a marble statue of Venus coming from the bath. Original in the Pitti Palace, Florence. *Presented by Mrs. Perry H. Smith, 1891.* (Room 37.)

**Bastianini, Giovanni**—Florentine, 1830-1868.

721. Giuseppe Bonaiuti. Original of terra-cotta in the Louvre.

**Benzoni, G M.**

724. **Flight from Pompeii.** Group of three figures in marble. *Gift of S. M. Nickerson, 1900.* (Room 37.)

**Note**—For other reproductions of Italian sculpture see No. 1031 *et seq.* in the Blackstone Collection.

## CASTS OF MODERN FRENCH SCULPTURE

### ROOM 12.

FRENCH RENAISSANCE SCULPTURE, with some examples of earlier and later work, is catalogued in the collection of French Historic Sculpture, included in the Blackstone collection. See numbers 1051-1200.

**Houdon**, Jean-Antoine—French, 1741-1828.

731. **Diana**. From a bronze statue in the Louvre.

732 **Voltaire**. From a marble statue in the Comédie Française, Paris.

733. **Molière**. From a marble bust in the Comédie Française, Paris. (Room 11.)

**Unknown Sculptors.**

738. **Return from the Chase**. Low relief. From a marble in the Louvre.

739. **A Marriage**. From a bas-relief in the Louvre.

**Giraud**, Jean-Baptiste—French, 1752-1830.

741. **Phalanthus and Ethra**. From a wax bas-relief in the École des Beaux-Arts, Paris. Antique style.

**Bosio**, Francois Joseph (Baron)—French, 1768-1815.

744. **Henry IV of France** as a child. Electrotypes copy, silvered, from a silver statue in the Versailles Museum, cast by Odiot and chased by Soyer—itself a reproduction of a marble statue by Bosio in the Château de Pau. (Room 56.)

**Antommarchi**, Dr. Francesco.

745. **Mask of Napoleon I**. From a cast taken from his face after death by Dr. Antommarchi, 1821.

**Barye**, Antoine-Louis—French, 1796-1875.

746. **Jaguar and Hare.** From a bronze group in the Louvre.

747. **Lion Strangling a Boa.** From a bronze group in the garden of the Tuileries, Paris. Cast in 1885 by "Honорé Gonon and his two sons." The model from which the bronze cast was taken was signed Barye, 1832.

748. **Dog and Tortoise.** Small bronze. *Presented by Jules Berchem, 1907.*

**Cain**, Auguste—French, 1822-1894.

761. **Rhinoceros Attacked by Tigers.** From a bronze group in the garden of the Tuileries, Paris. Signed A. Cain, 1882. (Ground floor.)

762. **Lion Strangling a Crocodile.** From a bronze group in the garden of the Tuileries, Paris. Signed A. Cain, 1888. *Presented by the artist, 1893.* (Ground floor.)

**Gérôme**, Jean-Leon—French, 1824-1904.

766. **Anacreon**, with infants Bacchus and Cupid in arms. Bronze statuette group. Signed J. L. Gerome [and] F. Barbedienne Fondeur, Paris. *Presented by G. Le B. Barbedienne, Paris, 1893.* (Room 35.)

**Chapu**, Henri-Michel-Antoine—French, 1833-1891.

767. **Joan of Arc.** From a marble statue in the Luxembourg Museum, Paris. 1868.

**Frémiet**, Emmanuel—Paris. French, 1824-1910.

769. **A Man of the Stone Age.** From a figure executed for the Jardin des Plantes, Paris, 1872. Signed Frémiet, with title, "Age de la Pierre," and the words "Le crane et les armes sont copies sur des objets de l'époque." (Room 8.)

770. **The Wounded Dog.** From a bronze in the court of the Luxembourg Museum, Paris. Signed E. Frémiet.

**Dubois, Paul**—Paris. French, 1829—.

772-775. **Lamoricière Tomb Figures**, from bronze originals on the tomb of General Lamoricière in the Cathedral of Nantes, France.

772. **Charity**. (Room 56.)

773. **Meditation**. (Room 57.)

774. **Military Courage**. (Room 56.)

775. **Faith** (Room 57.)

**Cros, Henri**—Paris. French contemporary.

777. **George Washington**. Bronze colossal bust. Signed H. Cros, Sc., Paris, 1875. *Presented by the Field Columbian Museum*, 1905.

**Falguière, Jean Alexander-Joseph**—French, 1831-1900.

778. **Diana**. From the original model of a marble statue, first exhibited in Paris, 1891.

**Delaplanche, Eugène**—French, 1836-1890.

779. **Security**. From a bronze group in the Hôtel de Ville, Paris. Signed E. Delaplanche, 1883.

**Barrias, Louis-Ernest**—French, 1841-1905.

781. **The First Burial**. From a marble group formerly in the Hôtel de Ville, Paris, and now in the municipal Palais des Beaux-Arts, Paris. Dated 1883.

782. **Mozart** as a child. Bronze statuette. Fac-simile of a bronze in the Luxembourg, Paris. Signed E. Barrias, 1883. (Room 57.)

**Idrac, Jean-Antoine-Marie**—French, 1849-1885.

783. **Salammbô**, the title character of a novel by Gustave Flaubert. From a marble statue in the Luxembourg Museum, Paris. Signed A. Idrac, 1881.

**Massoulle**, André-Arthur-Paul—French. Died 1901.

784. **An Ancestor**. From a bronze statue owned by the city of Paris. A Gaul with foot on a Roman standard, examining a sword. Signed A. Mausoulle. (Room 8.)

**Rodin**, Auguste—Paris. French, 1840—.

785. **A Citizen of Calais** surrendering the keys of the city. From one of six bronze figures of a monument erected at Calais, France, in 1895, representing a scene at the surrender of the town to Edward III of England in 1347.

**Mercié**, Antonin—Paris. French, 1845—.

790. **Quand Même** (Even if—, i. e., Even in the most desperate condition conceivable there will be no yielding.) From the model for a proposed bronze monument to commemorate the heroic defense of Belfort during the Franco-Prussian war (1870-71). The group was erected in the garden of the Tuileries, Paris. Signed Mercié.

791. **David, Victor**. From a bronze statue in the Luxembourg; Paris. 1876.

**Saint-Marceaux**, Réne de—Paris. French, 1845—.

792. **Spirit Guarding the Secret of the Tomb**. From a marble statue in the Luxembourg Museum, Paris. Signed St. Marceaux, 1879.

## CASTS OF GERMAN, SCANDINAVIAN AND BRITISH SCULPTURE

### German

ROOM 10.

**Vischer**, Peter—German, 1460-1530.

831. **Arthur, King of England.** From one of the bronze statues of the tomb of Maximilian I in the Franciscan Church at Innsbruck.

**Stoss**, Veit—German, 1450-1533.

832. **The Nuremberg Madonna.** From a wooden statue formerly in the Frauenkirche (Church of the Virgin), Nuremberg, now in the Germanic National Museum, Nuremberg.

**Rauch**, Christian Daniel—German, 1777-1857.

841. **Monument of Frederick the Great.** A reduced copy in bronze on the scale of one-eighth. The original in Berlin (bronze figure and panels on granite pedestal) is forty-four feet high. It was designed and executed between 1834 and 1854. *This copy was presented to the Art Institute in 1894 by Thies J. Lefens, William C. Seipp, Edward G. Uhlein, Leo Ernst, John A. Orb, Rudolph Brand, George Bartholomæ, and Charles H. Wacker.* (Room 35.)

842. **Monument of Frederick the Great.** A reduced copy in bronze of the equestrian statue on the monument of Frederick the Great in Berlin. Scale of one-fourth. (See 841.) *Presented by M. A. Ryerson and C. L. Hutchinson, 1890.* (Room 35.)

**Stuck**, Franz von—German, 1863—.

845. **Amazon.** Bronze statuette. *Presented by Fritz von Frantzius, 1912.* (Room 35.)

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**Note**—For other reproductions of German sculpture see Nos. 1024-1025 in the Blackstone Collection.

**Scandinavian**

ROOM 12.

**Thorvaldsen**, Bertel—Danish, 1770-1844.

854. **Venus Victrix**. Probably from a marble statue, completed in 1816, a cast of which is in the Thorvaldsens Museum, Copenhagen.

**Eriksson**, Christian—Stockholm. Swedish contemporary.

861. **Portrait of Carl von Linne** (Linnaeus). From a marble high relief in the National Museum, Stockholm. Signed Chr. Eriksson, Paris, 1890. *Presented by P. S. Peterson*, 1893. (Central Hall.)

**Hasselberg**, Per—Swedish. Died 1895.

862. **The Snowdrop**. Nude female figure. Plaster. Presented by S. E. Gross, 1893. (Central Hall.)

**British**

ROOM 12.

**Gibson**, John—English, 1790-1866.

877. **Venus**. From a marble statue in possession of Joseph Neeld, England.

**Bruce-Joy**, Albert—English, 1842—.

881. **Bust of Edward White Benson** (1829-1896), 93d Archbishop of Canterbury. Wax composition. Signed Albert Bruce Joy, Sculp., 1885. *Presented by the artist*, 1893.

**Thornycroft**, Walter Hamo—London. English, 1850—.

882. **Teucer**, a hero of the Trojan war. Bronze statue, duplicate of statue purchased by the Royal Academy, 1882. Signed Hamo Thornycroft, Rome, 1884. *Presented by George A. Armour*, 1891. (Room 35.)

## AMERICAN SCULPTURE

### Works in Marble and Bronze and Reproductions in Plaster.

#### Central Hall.

**Greenough, Horatio**—American, 1805-1852.

911. **Abdiel**, the Faithful Angel. Marble bust. *Presented by Elizabeth H. Bartol, Boston, 1894.* (Room 37.)

**Rogers, Randolph**—American, 1825-1858.

912. **The Lost Pleiad**. Marble statue. Signed Randolph Rogers, Rome. *Presented by Mrs. E. S. Stickney, 1889.*

913. **Nydia**. Marble statue. Signed Randolph Rogers, Rome, 1858. *Bequest of Mrs. Uri Balcom, 1896.*

914. **Young Psyche**. Marble head. Executed in Florence. *Gift of S. M. Nickerson, 1900.* (Room 37.)

**Volk, Leonard W.**—American, 1828-1895.

916. **Bust of Abraham Lincoln**. Bronze. Inscribed "L. W. Volk, Sculptor, 1860." Bronze. *Presented by Jules Berchem from a plaster cast presented by Robert T. Lincoln.*

918. **Face and Hands of Abraham Lincoln** in bronze. From plaster casts from life. The cast for the mask was made in Chicago in April, 1860; those of the hands somewhat later. *Presented by the sculptor, 1891.* (In small case, Room 56.)

**Ward, John Quincy Adams**—American, 1830-1910.

920. **The Pilgrim**. From a bronze statue of heroic size in Central Park, New York.

921. **A Student**. From heroic size bronze statue, detail of Garfield monument, in Washington. *Presented by the artist.*

Kemeys, Edward—American, 1843—.

922. **The Still Hunt.** Mountain lion. Plaster. Presented by the Field Museum of Natural History. (Room 20.)

923-953. **Animals.** Small figures in bronze, signed and copyrighted. Presented by Margaret S. Watson, Anita McCormick Blaine, Thomas D. Jones, Cyrus H. McCormick, Stanley McCormick. (Room 13.)

923. **The Still Hunt.** A jaguar, crouching.

924. **Playing Possum.** An opossum, apparently asleep, watched by a wild cat.

925. **A Grizzly Grave Digger.** Bear with carcass of Rocky Mountain sheep.

926. **Battle of the Bulls.** Buffalo.

927. **Deer and Panther** fighting.

928. **A Mountaineer.** Rocky Mountain sheep.

929. **Locked in Death.** Deer and jaguar.

930. **Fast in the Coils.** Jaguar and serpent.

931. **The Soul of Contentment.** Bear licking his paws.

932. **While the Mother Sleeps.** Female jaguar with cubs.

933. **Raccoon.** Frog under foot.

934. **Opossum.**

935. **Wolf.**

936. **Deer,** two, lying down.

937. **Buffalo.** Buffalo mask remarque.

938. **Mountain Lion.**

939. **Mountain Lion and Lizard.**

940. Bear, standing upright.
941. Deer with large antlers, standing.
942. Bear sitting.
943. Bear standing, with right forepaw upraised. Dead deer remarque.
944. Two Tigers, lying down.
945. A Tiger. A nude boy is drawing the animal down by a cord twisted around its upper jaw.
946. Peacock and Sleeping Rabbit.
947. Lion sitting.
948. The Rogue Elephant.
949. A Wolf at bay.
950. Panther on rock. Ink-well.
951. Fox and Rabbit.
952. Mad Panther.
953. Watching the Beaters.

**Two Colossal Lions**, flanking the main entrance at the Art Institute. Bronze. Signed Kemeys, 1893, with fox head and circle remarque. *Presented by Mrs. Henry Field, 1893.*

**Bringhurst, Robert P.**—American contemporary.

954. Awakening Spring. Young female figure, standing. Plaster. *Presented by the artist.*

**Saint-Gaudens, Augustus**—American, 1848-1907.

955. Bastien LePage. Portrait in low relief. Bronze. *Presented by Sara Hallowell, 1908. (Room 35.)*

956. **Amor Caritas.** Angel in high relief holding a tablet overhead bearing the words "Amor Caritas." Signed with full name and date, 1887. Copy in plaster of cast exhibited in the Exhibition Universelle of 1900. The same figure in bronze is in the Luxembourg Gallery, Paris. It is a modification of a figure of the Maria Smith tomb at Newport, R. I. (Room 35.)

957. **The Puritan.** An ideal statue commemorative of Deacon Samuel Chapin, a magistrate of Springfield, Mass., about 1652. From a bronze erected in Springfield in 1887. (Room 35.)

**Sullivan, Louis H.**—American, 1856—.

959. **Design for Bronze Door of Tomb.** Plaster. *Presented by Yale and Towne Manufacturing Co.*, 1892. (Room 20.)

**Duveneck, Frank**—American, 1848—.

960. **Memorial Statue of Elizabeth Boott Duveneck,** wife of the artist. From the original bronze in Florence. (Room 35.)

**French, Daniel Chester**—American, 1850—.

961. **Bust of A. Bronson Alcott.** Plaster. *Presented by the artist.*

962. **Death and the Sculptor.** Designed as a memorial of Martin Millmore, sculptor. From a bronze group in Forest Home Cemetery, Boston. *Presented by the artist,* 1894. (Room 50.)

963. **Girl with Bowl.** Statue in plaster. In the Chapman Memorial, Forest Home Cemetery, Milwaukee, this figure is represented with wings. (Room 24.)

964. **Mary Harris Thompson, M. D.** (1829-1895.) Marble portrait bust with pedestal inscribed, "To the Art Institute from the friends of Mary Harris Thompson." Bust signed D. C. French, 1902. (Room 37.)

**965. Alma Mater.** Plaster cast of a heroic seated figure erected in bronze, 1903, on the steps of the Columbia University Library, New York. *Presented by the artist, 1905.* (Room 8.)

**966. Bronze Doors.** Bronzed plaster casts of three double bronze doors of the Boston Public Library Building, cast in 1903. Each door is decorated with a pair of figures in low relief—one on each leaf. These figures symbolize

- (a) Truth and Romance.
- (b) Music and Poetry.
- (c) Knowledge and Wisdom.

*Presented by the artist. (Room 56.)*

**967. Francis Parkman Memorial.** Detail of a granite monument erected in 1906 at Jamaica Plains, Mass. Figure of an Indian chief, draped in his blanket and holding a pipe of peace. *Presented by the artist.*

**968. Detail of Model for Columbus Quadriga,** World's Columbian Exposition, 1893. Plaster. By Daniel Chester French and Edward Clark Potter. *Presented by the Field Museum of Natural History, 1909.* (Room 20.)

**Gelert, Johannes Sophie**—American, 1852—.

**969. John W. Root**, architect. Bronze bust dated 1891. *Gift of friends, 1892.*

**970. James H. Dole**, Vice-President of the Art Institute 1891-1902. Bronze bust. *Presented by Mrs. James H. Dole, 1904.* (Room 56.)

**Donoghue, John**—American, 1853-1903.

**971. The Young Sophocles** leading the chorus of victory after the battle of Salamis. Bronze. *Presented by Robert Allerton, 1911, from a plaster presented by the World's Columbian Exposition, 1894.* (Room 35.)

**Tilden, Douglas—American, 1860—.**

974. **The Tired Boxer.** Plaster statue. Signed Tilden, 1890. *Presented by the artist, 1894.*

**Partridge, William Ordway—American, 1861—.**

975. **Bust of John Greenleaf Whittier,** American poet. *Presented by the artist, 1894.*

**Barnard, George Grey—American, 1863—.**

976. “**Je sens deux hommes en moi.**” (Victor Hugo.) Group of two figures of heroic size. Original of marble in Metropolitan Museum, New York. *Presented by Arthur M. Barnhart, 1899.* (Room 12.)

**Bartlett, Paul Wayland—American, 1865—.**

978. **Michelangelo.** From the bronze statue in the Library of Congress, Washington, D. C. (Room 35.)

**Loher, Aloys—American contemporary.**

981. **Prof. David Swing** (1830-1894). Bronze bust, signed A. Loher, 1894. *Presented by members of the Central Church, 1894.*

**Potter, Edward Clark—American, 1857—.**

982. **Sleeping Infant Faun** visited by an inquisitive rabbit. Marble. *Presented by Charles H. Wacker, 1891.* (Room 37.)

See also 968 for work in collaboration with Daniel C. French.

**MacNeil, Hermon Atkins—American, 1866—.**

983. **The Moqui Prayer for Rain.** The returning of the snakes. Bronze statuette. Signed H. A. MacNeil, sc. (with title as above), and “Fond. Nelli, Roma.” (Room 35.)

**Potter**, Bessie Onahotema (Mrs. R. W. Vonnoh—American, 1872—).

984. **Statuettes** in plaster. *Presented by the Arché Club, 1895.* (Room 13, in case.)

1. **Chrysanthemum Girl.** Tinted.
2. **Girl Reading.**
3. **The Dancing Girl.**
4. **Portrait of Lady,** sitting with fan.
5. **An American Girl.**
6. **Girl Standing.** Venetian costume.
7. **The Young Mother.**

**Heber**, Carl Augustus—American, 1874—.

985. **Pastoral.** Youth playing double pipe. Plaster. *Presented by the artist, 1905.*

**Longman**, Evelyn Beatrice—American, 1874—.

987. **Study for Statue of Victory** surmounting dome of Festival Hall at the Louisiana Purchase Exposition, St. Louis, 1904. *Presented by the artist, 1905.*

**Powers**, Hiram T.—American, 1805-1873.

988. **America.** Marble bust. (Room 37.)

**Korbel**, Josef—American contemporary.

989. **Portrait of Miss W. G.** Marble bust. *Presented by Mrs. Josef Korbel, 1910.*

**Martiny**, Philip—American, 1858—.

990-992. **Models** in plaster for groups on the Agricultural building, World's Columbian Exposition, Chicago, 1893. *Presented by the Field Museum of Natural History.*

990. **Agriculture.** Female figure with cattle.

991. **Allegorical Group.** Standing male figure with plow. On either side youth taming a horse.

992. **The Seasons.** Four seated female figures with garlands. (Room 20.)

993. **Model for Fountain**, designed for square in front of Union Depot, Washington, D. C. Plaster. (Room 20.) *Presented by Daniel H. Burnham.*

**Mulligan**, Charles J.—American, 1866—.

995. **Mineral Treasures of Illinois**. Model in plaster for group on the exterior of a building, Louisiana Purchase Exposition, 1904.

**Crunelle**, Leonard—American contemporary.

996. **Sakákawea**, Shoshone Indian, heroine of the Lewis and Clark Expedition for the exploration of the West, 1803-1806. Plaster. (Room 57.) *Presented by the artist.* 1911.

**Scudder**, Janet—American, 1873—.

997. **Fighting Boys**. Bronze fountain. *Presented by the Friends of American Art*, 1912.

## THE T. B. BLACKSTONE COLLECTION OF ARCHITECTURAL CASTS

BLACKSTONE HALL—Room 20.

With the proceeds of Mr. Blackstone's bequest of \$25,000, used in the erection of Blackstone Hall, and an additional \$50,000 provided by Mrs. Blackstone in March, 1903, a fund has been established for the purchase of architectural casts and their installation in the new sculpture hall.

### Greek and Roman

1001. **Temple of Neptune at Pæstum**, southern Italy. Cork model, by Wellington J. Reynolds. The original temple measured 189x84 feet. Greek probably VI century B. C.

1002. **The Medici Vase.** Terra-cotta fac-simile of a marble krater in the Uffizi Gallery, Florence, formerly in the Villa Medici. Found at Tivoli. Reliefs surrounding bowl thought to represent sacrifice of Iphigenia at Aulis. Foot of vase, statue of goddess and many other patches are restorations. Imperial age.

1005. **Fountain Basin.** Terra-cotta fac-simile of a marble original in the Vatican. Roman.

1008. **Sculptured Well Curb.** Terra-cotta fac-simile of a marble in the Vatican. Cylinder surrounded with figures in high relief representing Hermes giving the infant Dionysos to his nurse, Nysa. Restored by Gatti in 1850. Imperial age.

1011. **Pyramid of Cestius.** Cork model. The original pyramid, in Rome, is of brick, faced with marble, 98 feet square and 116 feet high. Built for the tomb of Caius Cestius, Praetor, Tribune, etc., who died 12 B. C. *Executed and presented by Wellington J. Reynolds, Chicago.*

1015. **Candelabrum.** Terra-cotta fac-simile of a marble in the Naples museum, found in the Temple of Piety, Rome. Roman. (Gallery of Room 20.)

### Byzantine

1021. **Altar Screen.** Cast by Prospero Mantani from original in Church of S. Apollinare Nuovo, Ravenna. *Presented by Prospero Mantani, Ravenna, 1905.*

### Saracenic

1023. **Wood Balcony** (mushrabiyyeh) with corbels, gratings and oriel niches for water jars. Antique Moslem original from Cairo, Egypt.

### German

1024, 1025. **Allegorical Figures** from south portal of Strassburg Cathedral. Originals of red sandstone. German, probably XIII century. South transept, erected 1176 to 1252.

1024. **The New Law or The Church.** Draped female figure, with cross and chalice. Inscription above: "By the blood of Jesus Christ I am thy conqueror."

1025. **The Old Law or The Synagogue.** Draped female figure, blindfold, with tablet and broken lance. Inscription above: "It is that blood which blinds me."

**Italian**

1031. **Il Marzocco**, the lion of Florence. Terra-cotta fac-simile of the original, of pietra serena, in the National Museum, Florence. Originally in the Piazza della Signoria, where its place is now filled by a copy.

**Donatello**—Florentine, 1386-1466.

1032. **Escutcheon**. Rampant lion in low relief. Terra-cotta fac-simile of a marble relief in the Palazzo Martelli, Florence.

1033. **Gattamelata**, Venetian general, 1438-1441. From a bronze equestrian statue in Padua, completed in 1453. See 641-647.

**Leopardi**, Alessandro—Venetian, born before 1447, died after 1522.

1039. **Base of Flag-staff**. From bronze original in front of St. Mark's Cathedral, Venice.

**Andrea del Verrocchio**—Florentine, 1432-1488.

1040. **Bartolommeo Colleoni**, Venetian general. Plaster cast, full size, from the Royal Museum in Berlin. The original bronze stands in the square of the Scuola di San Marco, adjoining the church of SS. Giovanni e Paolo, Venice. See 675. The work was finished, after the death of Verrocchio, by Alessandro Leopardi. See 1039.

**Solari, Tullio** (called Lombardi).

1041. **Memorial Statue of Guidarello Guidarelli**, a cavalier of Ravenna in the XV century. From a marble in the Academie di Belli Arti, Ravenna, formerly in the chapel of the Braccioforte. The attribution (by Corrado Ricci) of this statue to Tullio Solari is disputed.

**Doorways and Ceilings.**

1042. **Doorway**. Fac-simile in terra-cotta.

1043. **Interior Doorway**, in gold and color. Terra-cotta fac-simile of wooden original in possession of Signor Biondi. Venetian, XVI century.

1044. **Coffered Ceiling**, six panels, squares in rectangle. Terra-cotta finished in gold and blue on terra-cotta. Facsimile of a wooden original of the Italian Renaissance period, owned by the Manifatturi di Signa, near Florence.

1045. **Coffered Ceiling**, four panels, octagons in square, otherwise similar to 1044.

#### From Perugia.

1046. **Sculptured Mantel**, of pietra serena, from Perugia, Italy. Original. About 1600. *Presented by Howard Shaw, 1911.*

### French Historic Sculpture

This collection includes casts of sculpture, mostly architectural, from the eleventh to the nineteenth century. It was formed under the direction of the French National Committee on Historic Monuments, from the Museum of Comparative Sculpture (Palace of the Trocadero, Paris), the Museum of the Louvre and the Museum of Decorative Arts, Paris.

### XI Century French

#### From Church of Notre Dame du Pont, at Clermont-Ferrand.

1051. **Portal of the South Front**. Late XI century. Original of stone. At sides of opening, figures of Isaiah and St. John the Baptist; on lintel, adoration of the Magi, presentation in the temple and baptism of Christ. In middle of tympanum, Christ between two angels; below, symbols of the evangelists. At the sides of the arch, the annunciation and birth of Christ.

**XII Century French**

**From Church of St. Martin, at Brive (Corrèze).**

1052. Capital of an engaged column, from angle of north transept. Original of stone. Early XII century.

**From Cloister of St. Trophime, at Arles.**

1053. Capitals of a double colonnette, united by a plinth. Original of stone. XII century.

**From the Cathedral of Bourges.**

1054. Acanthus Frieze, from stone lintel of north portal. XII century. (Main stairway.)

**From Church of Sainte-Croix, at La Charité (Nièvre).**

1055. Tympanum from door of south tower of front. Original of stone, now in south arm of transept. XII century.

**From Cloister of Church of St. Pierre, at Moissac.**

1056. Five Plinths from capitals of double colonnettes. Originals of stone. XII century.

**From Church of St. Eutrope, at Saintes. XII century.**

1057. Two Capitals of pilasters in nave. Originals of stone.

**From the Abbey Church of Saint Gilles (Gard).**

1058. Central Portal and part of west front. XII century. Original of stone. On frieze below cornice, beginning at the left, are seen the money-lenders driven from the temple, the resurrection of Lazarus, Christ prophesying Peter's denial, the Last Supper, Peter and Malchus, the kiss of Judas, Christ before Pilate, and the flagellation. On the base, on the left, the sacrifice of Cain and Abel; on the right, an archer killing a stag, and a lion hunt.

1058a. Doors of the Cathedral of Saint Gilles. Full size casts installed in the doorway of the church (1058). Presented by the Carnegie Institute of Pittsburg, 1908.

**From the Abbey of Charlieu (Loire).**

1059. Part of West Front. XII century. Original of stone. On lintel of doorway, Christ seated between two angels, with six apostles on each side. In tympanum, figure of Christ pronouncing blessing, within nimbus, supported by two angels. Around nimbus, symbols of the four evangelists. Figure of David on middle pilaster on right side; St. John the Baptist on left. In tympanum of window, on the arch, Christ and apostles.

**From the Cathedral of Chartres.**

1060. Two Figures with nimbus and scrolls, from pier of central portal on west side. Original of stone. XII century. For later Chartres sculpture see No. 1099.

### XIII Century French

**From the Cathedral of Amiens.**

1061. Basement of the St. Firmin Portal, west front at the left. Medallions containing the signs of the zodiac with the works of the month corresponding to each sign. The four extra medallions represent the temple ruined, the temple rebuilt, the Lord appearing to Haggai and the drought. Original of stone. XIII century.

1062. Middle Pier and Lintel of Saint Honoré Portal, west front. Statue of Virgin with infant Christ. In the pedestal niches, figures of Saint Honoré and his disciples. Above the lintel, statues of the twelve apostles. Original in stone. The statue called the "Gilded Virgin," executed at the end of the XIV century, occupies the place probably intended for Saint Honoré. The other figures may belong to the XII century.

1063. **Pier of Central Portal**, west front, with the statue of Christ, known as "le beau Dieu d'Amiens," and a crowned king in a niche below. Original of stone, early XIII century.

1064. **Tomb of Evrard de Fouilloy**, 45th bishop of Amiens, who laid the first stone of the Cathedral of Amiens in 1220. Bronze original in the Cathedral of Amiens, XIII century.

**From the Cathedral of Notre Dame, at Paris.**

1065. **Tympanum of Left Portal, West Front** (the "Portal of the Holy Virgin"). Early XIII century. Original of stone. This tympanum is divided into three parts. The first, the lintel, represents on one side three prophets; on the other, three kings. Between the two groups is a statue of the Virgin under a reliquary. The second part, above the lintel, shows the entombment of the Virgin. The third, or uppermost part, represents the crowning of the Virgin. (Only the entombment, and two prophets and two kings are at present shown).

1066-1070. **Fragments of Foliage** bordering archivolt of portal in west front. Originals of stone.

1071. **Hinge of a Door** of west front. Original of wrought iron.

**From Cathedral of Reims.**

1072. **Tympanum** of an interior door of left arm of transept, formerly opening into cloister. Virgin and child enthroned in centre. Original of stone. Early XIII century.

1073. **A Prophet**. Relief in niche, interior decoration of west wall. Original of stone. Late XIII century.

1074. **Base and Capital** of pillar. Original of stone on south side of nave. Late XIII century.

1075. **Decoration** of the inner face of the west front. Original of stone. Late XIII century.

1076. **Model of Two Bays**, showing the whole interior and exterior of the building within those limits. Model made at School of Architecture of Harvard University, 1906.

**From Cathedral of Laon.** XIII century.

1077. **Capitals of Triple Column** of the Triforium. Originals of stone.

1078. **Capital of Column** of the Triforium. Original of stone.

1079-1082. **Other Capitals of Columns** of the Triforium, of different design.

**From Cathedral of Rouen.** XIII century.

1083. **Foliage.** Original in stone on pier of west doorway. See also No. 1113.

**From Chapel of St. Germer,** Oise.

1084. **Reredos of Main Altar.** Christ on the cross between the Virgin and St. John. The figures were formerly painted and gilded. Original of stone in the Cluny Museum, Paris. Late XIII century. (Room 11.)

**XIV Century French****From Cathedral of Bordeaux.**

1085. **Portal of the North Transept.** First quarter of XIV century. Original in stone. The subject of the statue against the mullion is Bertrand de Goth, Archbishop of Bordeaux, afterwards Pope Clement V. On the imposts, statues of bishops. In the first archivolt, statuettes of angels; in the other two, the twelve apostles and fourteen prophets and patriarchs. In the tympanum, the Last Supper and Ascension.

**From the Cathedral of Lyons.**

1086. **Canopy of a Niche** in a door pier on the west front. Original of stone. XIV century.

**Tomb Statues.**

1087. **Guillaume de Chanac**, Bishop of Paris. Died 1348. Original of marble in the Louvre, formerly in the chapel of the Abbey of St. Victor, Paris. Middle of XIV century.

1088. **Philip VI of France.** Original of marble in the Louvre, formerly in the Church of the Jacobins, Paris. Attributed to André Beauneveu, sculptor and painter who worked during the latter half of the XIV century.

**From the Church of St. Urbain, Troyes.**

1089. **Finial** of the outer gallery of the choir. Original of stone. XIV century.

**From the Château de la Ferté-Milon, Aisne.**

1090. **Coronation of the Virgin.** From high relief in stone over entrance. Executed between 1392 and 1407. The Virgin, in middle of tympanum, receives blessing of Christ.

### XV Century French

**Barbet, Jehan, of Lyons.**

1091. **Angel Weather-Cock** of the Château du Lude, Sarthe. Original of copper repoussé made in 1475. (Room 13.)

**Tomb Statues**, of XV and early XVI centuries.

1092. **Philippe de Morvillier**, first president of the Parliament of Paris. Died 1438. In the original the head and hands are of marble and the body of other stone. The robe was painted red. Now in the Louvre. Formerly in the St. Nicholas chapel of the monastery of Saint-Martin-des-Champs, Paris. XV century.

1093. **Children of Charles VIII**, of France. Marble original in the Cathedral of Tours, formerly in the Church of St. Martin. Finished in 1506, by **Jean Juste**, who died about 1535.

1094. **Francis II**, last Duke of Brittany, and Marguerite de Foix, his second wife. The original, of black, white and green marble, is in the Cathedral of Nantes, whither it was brought, in 1817, from the Carmelite Church. Executed 1502 to 1507, by **Michel Colombe** (see 1095) from designs by **Jehan Perreal** (died 1529).

### XVI Century French

**Colombe, Michel.** Born about 1430. Was working in 1512.

See 1094.

1095. **St. George and the Dragon.** From a marble bas-relief in the Louvre, formerly in the Château de Gaillon. Early XVI century.

**Artists of Rouen.** Early XVI century.

1096. **Stall of a Choir, Chapel of Château de Gaillon**, Eure. Original, of wood, now in Church of St. Denis,

Paris. Made in 1509. Upper part of the back has relief representing the birth of John the Baptist. The subject of the lower panel, Justice, is represented in marquetry, and is, therefore, not seen in the cast.

**From the Cathedral of Aix, Bouches-du-Rhone.**

**1097. Portal of the West Front.** On the lower half of the pier, a statue of the Virgin and Child; on the doors, figures of the four prophets, symbols of the four evangelists, and twelve statuettes of sibyls. Original of stone and wood. Early XVI century.

**From Church of Saint Jean at Troyes.** XVI century.

**1098. The Last Supper.** From one of the alabaster panels of the high altar. (Room 11.)

**Le Texier, Jean, called Jean de Beauce.** Died 1529.

**1099-1103. Pilasters of Choir Screen.** Cathedral of Chartres. Originals of stone. Executed 1514-1529. See 1060.

**Le Pot, Jean, of Beauvais.** Died about 1563.

**1104. Door of the Cathedral of Beauvais.** The two leaves of the door of the south transept. Conversion of St. Paul on middle panel of right leaf, and St. Peter curing the lame man on left. Original of wood. XVI century.

**From the Cathedral of St. Etienne, Limoges.**

**1105. Rood-loft.** Original of stone. Executed 1533-1534 for Jean de Langeac, Bishop of Limoges. Six low reliefs below the niches represent the labors of Hercules.

**1106. Tomb Statue of Guillaume du Bellay,** Seigneur de Langey, Governor of Piedmont for the King of France, who died in 1543. The original of marble, in the Cathedral of Mans, was erected in 1557. Attributed to **Jean Cousin or Germain Pilon.** See 1113 and 1133.

**From Church of St. Nicolas, at Troyes. XVI century.**

1107. **Adoration of the Magi.** From a bas-relief in stone.

**From Hotel de Bourgtheroulde, Rouen.**

1108-1112. **The Meeting of the Field of the Cloth of Gold.**

From five stone bas-reliefs. XVI century. (Room 11.)

1108. **Francis I**, of France, coming out of the town of Ardres.

1109. **Francis I** and his retinue advancing.

1110. **The Meeting.**

1111. **Henry VIII of England** and his retinue advancing.

1112. **Henry VIII** coming out of the town of Guines.

**From the Cathedral of Rouen.**

1113. **Tomb of Louis de Brézé**, High Seneschal of Normandy, husband of Diane de Poitiers. Executed 1535-1544, by Jean Cousin (d. 1590) and Jean Goujon (d. about 1572). Original of marble, alabaster, etc.

In the original the nude statue of de Brézé is in alabaster, lying on a sarcophagus of black marble. At the head is the kneeling figure of Diane de Poitiers; at the foot, the Virgin and infant Christ. Above, under the arch, is an equestrian statue of Louis de Brézé. On the background above the sarcophagus are inscriptions, on two blocks of black marble, enumerating his honors and virtues.

**From the Church of Saint-Maclou, Rouen.**

1114. **Face of Left Door, West Front.** Statuettes of St. John the Baptist, St. John the Evangelist, Moses and Abraham. Above, Jesus explains the parable of the

good shepherd to a pope, a king, a bishop and a layman. On the right of this panel is the figure of St. Peter; on the left, Melchisēk. The lower panel is similarly flanked by figures of St. Paul and Aaron. Original of wood. Attributed to **Jean Goujon**. XVI century. See 1115-1127.

1115. **Face of a Double Door, North Transept.** Figures of saints supported by consol half way up. Medallion on the left shows Israelites carrying the Ark of the Covenant; on the right, the death of the Virgin. Original of wood. Attributed to **Jean Goujon**, about 1540. (In gallery of Room 20.)

1115a. **Column** covering the junction of the leaves of the double door 1115 and serving as a pier. Statuette of the Virgin on the capital. Original of wood.

**Goujon, Jean**—1515-1572. (See 1113-1115.)

1116. **Head of Diana**, from a marble fountain in the Louvre. Made for the Château d'Anet in 1548-1554. (Room 10.)

1117-1119. **Frieze of Fountain of the Innocents.** Three low reliefs from stone slabs in the Louvre, originally placed as a frieze to the Fountain of the Innocents in its first position against the wall of a house at the corner of the Rue aux Fers and the Rue St. Denis, Paris. See also 1121.

1117. **Nymph of the Seine**, back.

1118. **Triton and Nereid.**

1119. **Nymph of the Seine**, face.

1121. **Naiads**, symbolizing rivers of France. Five tall, erect figures in narrow panels, from stone bas-reliefs of the Fountain of the Innocents, Paris, as reconstructed in 1550. See 1173.

1122-1125. **From the Hôtel Carnavalet**, Paris, now occupied by the historical museum of the city. XVI century. (Room 19.) For other Hôtel Carnavalet sculpture see 1138-1142.

1122. **Two Children** supporting an escutcheon. From a stone medallion on the front of the Hôtel Carnavalet.

1123. **Abundance**. Relief, from the keystone of an arch on the front of the Hôtel Carnavalet.

1124. **Diana**. Bas-relief from the stone keystone of an arch on front of Hôtel Carnavalet. Apparently belongs to 1125.

1125. **A Pair of Spandrels**. From stone originals surmounting an arcade of the court in the Hôtel Carnavalet.

1126. **Two Victories** framing a circular window in a court of the Louvre. Original of stone. (Room 13.)

1127. **Child with Trumpets**. From stone relief in Hall of the Caryatides, Palace of the Louvre, Paris. XVI century. (Gallery of Room 20.)

#### Staircase of Henry II, Palace of the Louvre, Paris.

1128. **Compartment of a Ceiling**. Figure of young Jupiter in center. Original of stone.

1129. **Ceiling Panel**. Young Tritons with pipes. Original of stone.

1130. **Ceiling Panel**. Lion's head. Original of stone.

1131. **Ceiling Panel**. Stag's head. Original of stone.

1132. **Group of Children**. Original of stone.

#### Pilon, Germain—1535-1599. See 1106.

1133. **The Three Graces**. From a marble group in the Louvre, probably designed to represent Faith, Hope and

**Charity.** Originally placed in the church of the Celestins, Paris, where it supported a bronze urn by Domenico Florentino containing the heart of Henry II, (Room 10.)

**1134. Lower Part of the Tomb of Henry II of France** and Catherine de'Medici. Original of marble in Abbey Church of St. Denis, Paris.

**1135. Charity.** From a bas-relief on the tomb of Henry II in the Abbey Church of St. Denis, Paris.

**1136. Henry III of France.** From a marble portrait bust in the Louvre. (Room 11.)

**1137. The Virgin of Grief** (Mater Dolorosa) of St. Cyr. From a seated terra-cotta statue in the Louvre. Executed 1585 or 1586 and first placed in the Sainte Chapelle, Paris, whence it was removed about 1816 to the chapel of the school of St. Cyr, and finally installed in the Louvre. (Room 10.)

**Ponce, Paul**, a Florentine sculptor (Ponzio) who worked in France in XVI century.

**1138-1139. Two Lions** in bas-relief. Originals of stone on the front of the Hôtel Carnavalet, Paris.

**1140-1141. Trophies**, from bas-reliefs in stone on front of Hôtel Carnavalet, Paris. XVI century. (Room 19.)

**1142. Nine Keystones of Arches.** Originals of stone in Court of Honor of Hôtel Carnavalet, Paris. XVI century. (Room 11 and gallery of Room 20.)

For other Hôtel Carnavalet sculpture see 1122-1125.

## XVII Century French

**Puget, Pierre—1622-1694.**

**1143. Portal of the City Hall, Toulon.** On each side is a terminal half figure of Atlas. Original of stone. XVII century.

Prieur, Barthelemy. Died 1611.

1144. **Marie de Barbançon-Cany.** From a marble tomb statue in the Château de Versailles. Early XVII century. (Room 11.)

From Chateau de Versailles. XVII century.

1145-1146. Door of Salon d'Hercule. Original of wood.

From the Cascade de l' Allée d'Eau, in the Park of the Château de Versailles. Nos. 1147-1151. The originals are reliefs in gilded lead. The panels are separated by satyr terms of stone, with masks and hoofs of bronze. XVII century.

By Étienne Lehongre—1628-1690.

1147. Nymph and Cupid on a dolphin. From left front. (Not placed.)

1148. Two panels. Boy with basket of fruit and flowers and seated river god. From left of main front.

By Pierre Legros—1666-1719.

1149. Two panels. Seated river god and boy with basket of flowers and fruit. From right of main front.

1150. Nymph and cupid on a dolphin. From right front. (Not placed.)

By François Girardon—1628-1715, from design by Claude Perrault, 1613-1688.

1151. Nymphs at the bath. From central motive of the principal front.

From the Bosquet de la Danse, in the Park of the Château de Versailles. Nos. 1152-1154.

By Masson—1627-1643.

1152. Torch-stand. Original of lead. (Room 8.)

By Étienne Lehongre—1628-1690.

1153. Torch-stand. Original of lead. (Room 8.)

1154. Decorative vase. Original of lead. Neptune and Amphitrite in a chariot drawn by sea horses. (Room 11.)

From the Parterre d'Eau, in the Park of the Château de Versailles. Nos. 1155-1156.

1155. Two children with a cupid riding a swan. Original of bronze. XVII century. (Room 19.)

By Van Clève (Corneille or Joseph)—1644-1732.

1156. Cupid with children. Original of bronze. (Room 19.)

From the Park of the Château de Versailles.

By Philip Magnier—1647-1715.

1157. Nymph, with a cupid fighting a crocodile. From a bronze group signed Phil. Magnier. Cast by the Kellers, 1689.

1158. Nymph with cupid blowing a conch. From a bronze group signed Phil. Magnier. Cast by the Kellers in 1689.

Coysevox, Antoine—1640-1720. (See 1165-1168.)

1159. The River Garonne. From a bronze group in the park of the Château de Versailles. Signed A. Coysevox, 1686. Cast by the Kellers, 1688.

1160. The River Dordogne. Companion to 1159.

1161. Mask of Louis XIV of France. From a bronze statue erected in the court of the old Hôtel de Ville, Paris, 1689; now in the Musée Carnavalet, Paris. (Room 11.)

1162. Nymph with Shell. From a marble statue now in the Louvre. Its original place in the Parterre de Latone is occupied by a copy. XVII century. (Room 11.)

**XVIII Century French**

Dedieu, Jean—of Arles.

1163. **Terminal Figure of a Bacchante.** From a marble in the Parterre de Latone. XVIII century. (Room 8.)

Lecomte, Félix—1737-1817.

1164. **Terminal Figure of Hercules.** From a marble group in the Parterre de Latone. XVIII century. (Room 8.)

Coysevox, Antoine, 1640-1720. (See 1159-1162.)

1165. **Hamadryad and Child.** From a marble group in the garden of the Tuileries, originally in the grounds of the Château de Marly. XVIII century. Signed and dated 1709. (Room 11.)

1166. **Shepherd and Young Satyr.** From a marble group in the Louvre. Signed and dated 1709. Executed for the Château de Marly. XVIII century. (Room 11.)

1167. **Flora and Cupid.** From a marble group in the garden of the Tuileries, made for the Château de Marly, where it was originally placed. Signed and dated 1710. (Room 11.)

1168. **Marie Adelaide de Savoie,** Duchess of Burgundy, as Diana. From a marble portrait statue in the Louvre, dated 1710. (Room 11.)

Coustou, Nicolas—1658-1733.

1169. **Adonis** resting after the chase. From a marble statue in the Louvre, executed at Lyons, 1710, for the Château de Marly. (Room 11.)

1170. **Mercury.** From a relief on the pediment of the old custom house at Rouen. Original of stone. XVIII century.

**Julien, Pierre**—1731-1804.

1171. **Amalthæa.** Nymph and goat. From a marble group in the Louvre, formerly in the dairy of the Château de Rambouillet. XVIII century. (Room 11.)

**Lelorrain, Robert**—1666-1743.

1172. **The Horses of the Sun.** From a stone relief over the door of the Imprimerie Nationale, Paris, formerly the Hôtel de Rohan. XVII century.

**Pajou, Augustin**—1730-1809.

1173. **Nymph,** from the Fountain of the Innocents, Paris. Original of stone. When the fountain was remodeled, in 1789, and transferred from the wall against which it had stood to the centre of the Place du Marché des Innocents, Pajou added this figure and two others to the five by Goujon, described above. See 1121.

### XIX Century French

**Rude, François**—1784-1855.

1174. **Neapolitan Fisher Boy,** playing with a tortoise. From a marble statue in the Louvre. 1831. (Room 12.)

For XIX century French sculpture not included in the Blackstone collection see Nos. 731-792.

### Architectural Fragments

#### ROOM 20.

1248. **Grave Stele of Epikrates.** From a stele found at Salamis and now in the National Museum, Athens. Greek, about 400 B. C. *Presented by the Thomas Orchestra Association through Mrs. Russell Tyson.*

1249. **Acroterion** of a Greek grave stele. From a marble in the Museum of Fine Arts, Boston. *Presented by Charles A. Coolidge, 1905.*

1250. Capital and Base of an Ionic column from the Altar of Zeus at Pergamon. II century B. C. See 281.

1251-1255. Models of Capitals and Bases of the Five Orders of Architecture.

1251. Doric.

1252. Ionic.

1253. Corinthian.

1254. Tuscan.

1255. Composite.

1257. Leaf Moulding, from the temple of Mars Ultor. Roman.

1258. French Romanesque Ornament, from buildings in the south of France, erected from the XI to the XV century. Forty-five fragments.

1259. German Romanesque Capital.

1259a. German Romanesque Panel, from Bonn, Germany.

1260. Saracenic Relief Ornament from the Alhambra. Two sections.

1261. Two Gothic Rosettes.

#### English Gothic.

1262. Capital from Temple Church, London.

1263. Capital from Stone Church, Kent, England.

1264. Capital from Stone Church, Kent, England.

1265. Spandril from Stone Church, Kent, England.

1266. Spandril. Original of marble in the Poet's corner, Westminster Abbey.

1267. Finial, from Lincoln, England.

1268. Curved Moulding. Two concentric bands of oak and quatrefoil ornament.

1269-1270. Foliage. From marble originals in the Architectural Museum, London.

1271. Fragment of Tracery. Original of wood.

#### Italian Renaissance.

1272. Half of a Pilaster. Original of marble in the South Kensington Museum, London. School of Donatello.

1273. Pilaster. Florentine, XVI century.

1274. Part of the Frieze of the Tomb of Henry VII in Westminster Abbey. By Pietro Torrigiano (1472-1528), a Florentine sculptor who worked mainly in England and Spain.

1275. Foliage. By Jacopo Tatti, called Sansovino. See 704.

1276. Panels, with figures in arabesques. From two bronze reliefs on the tomb of Marc Antonio Martinengo, in the Museo Medioevale, Brescia, Italy. XVI century.

1277. Tombstone. Ram's head projecting from each end of cornice, and sphinx from each end of moulding; on shaft, a cupid in arabesques.

1278. Venetian Panels, two, with griffins.

1279. Venetian Frieze.

1280. Venetian Column or pilaster.

#### French Byzantine.

1281. Scroll Work Hinge. Original of iron, in the Cathedral of Notre Dame, Paris.

**French Renaissance.**

1282. Four Pilasters from Tomb of Louis XII. Original of marble in the Abbey church of St. Denis, Paris.

1283. Pilaster. Period of Louis XV. Original of marble in the Cathedral of Notre Dame, Paris.

1284. Acanthus Leaf. From ornamental sculpture in the Church of St. Eustache, Paris.

1285. Small Pilaster from Cathedral of Chartres. See 1060.

**Original Wood Carvings—Louis XVI style.**

1286. Symbols of Music in arabesques and festoons. White panel, 22 $\frac{3}{4}$  in. x 56 in. (Gallery of Room 20.)

1287. Vase, Grain and Grapes in arabesques. White panel, 18 $\frac{3}{8}$  in. x 53 $\frac{3}{4}$  in. (Gallery of Room 20.)

**Triqueti, Henri de—1802-1874.**

1288. Pilaster from Church of the Madeleine, Paris.

**Schelden, Paul van.**

1289. Six Flemish Renaissance Panels. Cupids and chimerical animals in arabesques. Originals of wood in the council chamber door of the city hall of Audenarde, Belgium.

**American Architectural Sculpture and Models.**

1290. Fragments from the Fisheries Building of the World's Columbian Exposition, Chicago, 1893. Original, plaster, 18 pieces. Henry Ives Cobb, architect.

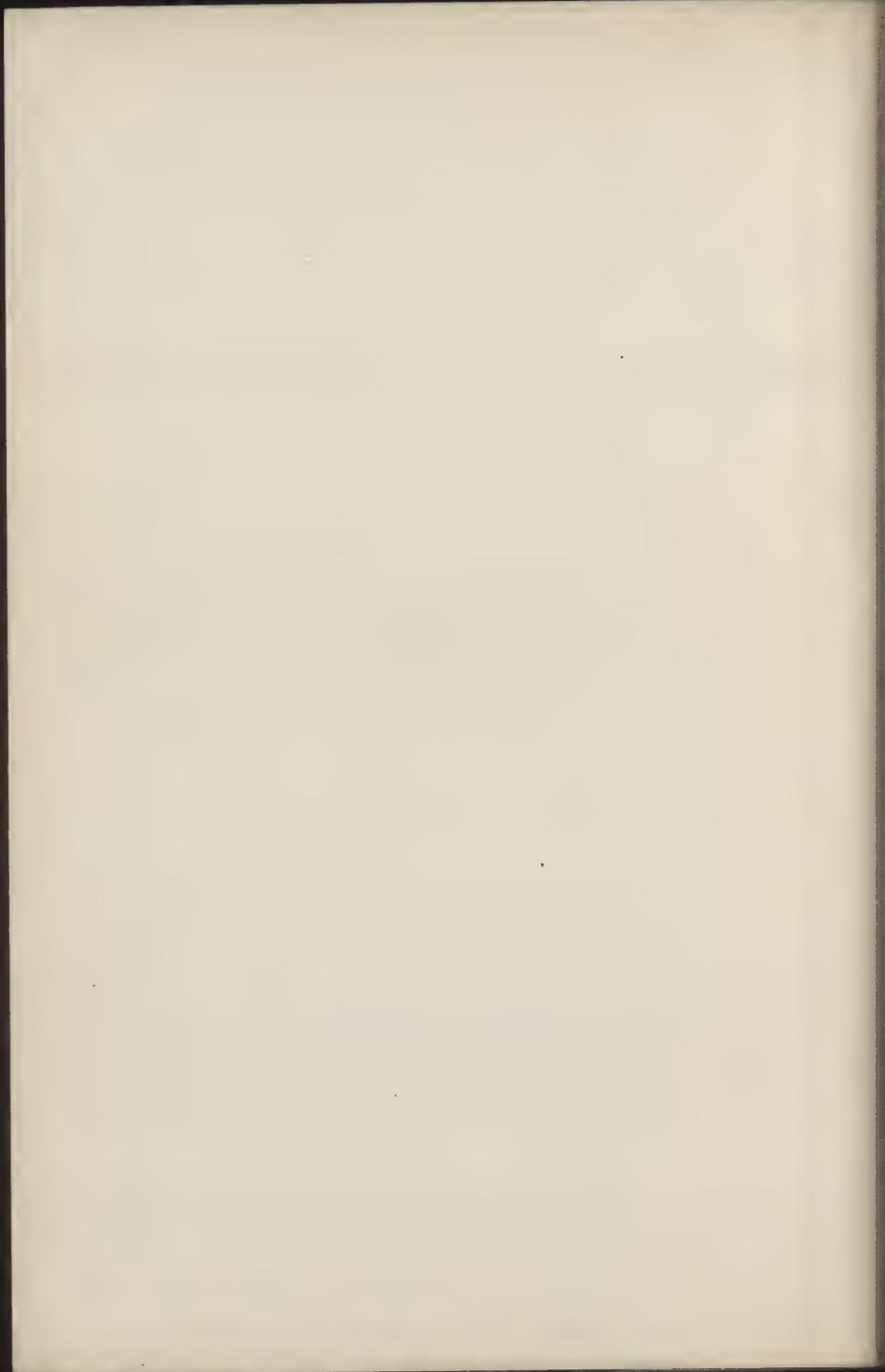
1291. Model of Public Library building, given by Martin A. Ryerson to the city of Grand Rapids, Michigan. Charles A. Coolidge, architect. *Presented by Martin A. Ryerson.*

1291a. Detail of 1291. *Presented by Martin A. Ryerson.*

1292. Model of Blackstone Memorial Library, a branch of the Chicago Public Library. Solon S. Beman, architect.

1295. From the Lenox Building, Chicago. Two modern Gothic capitals and two bases in stone. Work of James Legge, an English carver in wood and stone.

# PAINTINGS



## PAINTINGS BY OLD MASTERS

### Dutch and Flemish

THE HUTCHINSON GALLERY OF OLD MASTERS (Room 32) was named by the Trustees in honor of Charles Lawrence Hutchinson on the completion, in 1907, of his twenty-fifth year as President of the Art Institute.

Thirteen of the most important pictures in this room were purchased from the famous Demidoff Collection in Florence. In 1880 the Palace of San Donato, the Demidoff family seat in Florence, was sold by Prince Paul Demidoff. Some of the pictures now in the Art Institute are described in the San Donato Catalogue of 1880, but were withdrawn from sale by Prince Demidoff as the choicest part of the collection, while others do not appear in the catalogue, and were probably never intended to be sold. Enough pictures remained after the sale of 1880 to occupy a gallery at the new Demidoff home at Pratolino, and the works now exhibited remained there until they were purchased for the Art Institute, in June, 1890, from the surviving Princess Demidoff.

**Ostade, Adriaen van**—Dutch, 1610-1685.

1. **The Golden Wedding.** On canvas, 18½ in. x 16 in. Signed and dated 1675. Collection of M. de Colonne; Edward Coxe, 1807; John Dent, 1827; Richard Foster; Demidoff Collection.
- Very good  
example*

**Velde, Adriaen van de**—Dutch, 1635-1672.

2. **Landscape with Figures and Cattle.** Signed A. V. Velde F. 1664. On canvas, 26½ in. x 30¾ in. Collection Van Loon and Demidoff Collection.  
*Gift of Sidney A. Kent, 1894.*

Nooms, Reynier, called Zeeman—Dutch, c. 1623-c. 1673.

- ✓ 3. **Coast Scene.** On canvas,  $21\frac{1}{8}$  in. x  $19\frac{1}{8}$  in. The signature "W. Van der Velde, F. 1659" is spurious. Demidoff Collection.

*Gift of Byron L. Smith, 1890.*

Steen, Jan—Dutch, c. 1626-1679.

- ✓ 4. **The Family Concert.** On canvas,  $34\frac{1}{8}$  in. x  $39\frac{3}{4}$  in. Demidoff Collection.

*Gift of T. B. Blackstone, 1891.*

Ruysdael, Jacob van—Dutch, c. 1628-1682.

- ✓ 5. **The Castle.** On canvas,  $27\frac{5}{8}$  in. x  $21\frac{5}{8}$  in. Signed on face of rock. Collection of Lady Stuart; Demidoff Collection.

*Gift of Henry C. Lytton, 1905.*

Mieris, Willem van—Dutch, 1662-1747.

8. **The Happy Mother.** On wood,  $22\frac{5}{8}$  in. x  $18\frac{5}{8}$  in. Demidoff collection.

*Gift of Edson Keith, 1890.*

*Dutch*

Flemish Master, about 1525.

9. **Portrait of a Man.** On wood,  $17\frac{1}{4}$  in. x  $11\frac{1}{2}$  in. Gallery Sciarra; Collection of the Baron de Beurnonville; Collection of M. E. May.

*Gift of John J. Glessner, 1905.*

✓ Teniers, David, the Younger—Flemish, 1610-1690.

10. **The Guard House.** On canvas,  $28\frac{3}{8}$  in. x  $21\frac{3}{4}$  in. Demidoff Collection.

*Gift of Mrs. George N. Culver, 1905.*

*grey back ground, dark brown dress, red beads  
white under blouse*

## DUTCH AND FLEMISH

109

Rembrandt Harmensz van Rijn—Dutch, 1606-1669.

11. **Portrait of a Girl.** On canvas, 40 $\frac{1}{2}$  in. x 34 $\frac{1}{2}$  in.  
Signed and dated 1645. Collection of Hibbert; Collection of Gueffier; Collection of Robit; Demidoff Collection.

*Gift of Martin A. Ryerson, 1894.*

Hals, Frans—Dutch, c. 1580-1666.

13. **Portrait of the Artist's Son, Harman Hals.** On canvas, 32 $\frac{1}{2}$  in. x 25 $\frac{1}{2}$  in. Signed with monogram and inscription: AETA. 32, 1644. Demidoff Collection.

*Gift of Charles L. Hutchinson, 1894.*

Rubens, Peter Paul—Flemish, 1577-1640.

14. **Portrait of Marquis Spinola.** On canvas, 28 $\frac{1}{2}$  in. x 23 $\frac{1}{2}$  in. Hardwick Collection at Wimpole; Demidoff Collection.

Terburg, Gerard—Dutch, 1617-1681.

15. **The Music Lesson.** On canvas, 24 $\frac{1}{2}$  in. x 19 $\frac{1}{2}$  in.  
Collection of Chev. Verhulst, Brussels, 1779; Prince Galitzin, Paris, 1825; John Fairlie, Esq., 1830; Demidoff Collection.

*Gift of Charles T. Yerkes, 1891.*

Hobbema, Meindert—Dutch, 1638-1709.

16. **The Watermill.** On canvas, 31 $\frac{1}{4}$  in. x 43 $\frac{1}{8}$  in. Collection of Lord Mount Temple; Demidoff Collection.

*Gift of Mr. and Mrs. Frank G. Logan, 1903.*

Neer, Aert van der—Dutch, 1603-1677.

17. **River View by Moonlight.** On canvas, 25 $\frac{1}{2}$  in. x 33 $\frac{1}{4}$  in.

Backhuysen, Ludolf—Dutch, 1631-1708.

18. **Marine.** On canvas, 19 $\frac{1}{8}$  in. x 24 $\frac{1}{8}$  in.  
*Gift of R. Hall McCormick, 1895.*

*fair  
late Stalher  
woman*

Van Dyck, Anthony—Flemish, 1599-1641.

23. **Portrait of Helena Du Bois.** On canvas,  $39\frac{1}{2}$  in. x  $31\frac{1}{2}$  in. Collection of Simon Du Bois; Lord Somers; Hardwick Collection at Wimpole; Demidoff Collection. *In memory of William T. Baker, presented by his children, Charles H. Baker, Howard W. Baker, Bertha Baker Alling and Henry D. Baker.*

Spanish

Theotokopoulos, Domenikos (called el Greco)—Spanish, 1547-1614.

*the 1<sup>st</sup> time  
I have seen  
Splendid  
woman*

50. **The Assumption of the Virgin.** On canvas, 158 in. x 90 in. White paper in lower right hand corner bears a Greek inscription designating Domenikos Theotokopoulos, a Cretan, as the author of the painting. The picture was painted in 1577 for the reredos of the chapel altar of the convent of Santo Domingo el Viejo (or Antiguo), where it remained until purchased by the Infante Don Sebastian Gabriel, whose monogram, surmounted by a crown, is on the back of the canvas. After the death of Don Sebastian the painting was exhibited in the Museo del Prado, in Madrid, until Durand-Ruel of Paris acquired it from the legatees of the Infanta Doña Christina, in the autumn of 1904. The Art Institute purchased it from Durand-Ruel in 1906. (Room 35.)

Italian

Del Riccio, Felice (called Brusasorci, the younger)—Italian, 1540-1605.

51. **Music.** On canvas,  $41\frac{1}{2}$  in. x 39 in.

**French**

**Le Brun, Charles**—French, 1619-1690.

52. **The Family of Darius at the Feet of Alexander.** On canvas, 50 in. x 65 in.

*Presented by R. Hall McCormick, 1905.*

**Copies of Paintings by Old Masters**

**Botticelli, Sandro** (properly Alessandro)—Florentine, 1477-1510.

These two frescoes in the Louvre were originally in the Villa Lemmi near Florence. They were probably painted on the occasion of the marriage of Lorenzo Tornabuoni with Giovanna degli Albizzi. The copies were made by Mary Fairchild Mac Monnies.

53. **Giovanna degli Albizzi** and the Graces or Virtues. Copied in 1891. On canvas.

*Presented by Robert H. Allerton, 1907.*

54. **Lorenzo Tornabuoni** and the Liberal Arts. Copied in 1893. On canvas.

*Presented by Frederic C. Bartlett, 1907.*

**Raphael**—Italian, 1483-1520.

**Madonna della Sedia** (Madonna of the Chair). Original in the Pitti gallery, Florence. On canvas, circular, diameter 29½ in. (Ryerson Library.)

*Presented by Mrs. H. B. Bergen, 1901.*

**Rembrandt van Rijn**—Dutch, 1606-1669.

**Portrait of Himself.** Copied in 1891 by C. Gutman. Original in the Belvedere gallery, Vienna. On canvas, 43% in. x 31 in. (Ryerson Library.)

*Presented by Mrs. E. A. Driver, 1899.*

## MODERN OIL PAINTINGS

THE HENRY FIELD MEMORIAL COLLECTION (Room 38) was installed in the Art Institute by deed of trust, executed in 1893, by Mrs. Florence Lathrop Field, in memory of her husband, Henry Field.

The Field Collection comprises forty-one modern oil paintings, chiefly French. The famous group of painters, popularly known as the Barbizon School (from their favorite resort, a village in the border of Fontainebleau forest), is very well represented by Corot, Millet, Rousseau, Diaz, Dupré and others.

**Breton, Jules-Adolphe**—French, 1827-1906.

101. **The Song of the Lark.** Signed by Jules Breton, Courrières, 1884. On canvas 44 in. x 33½ in.

102. **On the Road in Winter.** Signed Jules Breton, Courrières, 1884. On canvas 31 in. x 48 in.

103. **At the Fountain.** Signed Jules Breton, 1872. On canvas 23½ in. x 15½ in.

**Cazin, Jean-Charles**—French, 1841-1901.

104. **Tobias and the Angel.** Signed J. C. Cazin, 1878. On canvas 23 in. x 33½ in.

105. **October Day.** Signed J. C. Cazin. On canvas 15½ in. x 18¼ in.

106. **Landscape.** Signed J. C. Cazin. On canvas 12¾ in. x 16½ in.

107. **Landscape.** Signed J. C. Cazin. On canvas 24¾ in. x 23¾ in.

Corot, Jean-Baptiste-Camille—French, 1796-1875.

108. **Landscape.** Signed Corot. On canvas 36 in. x 52½ in.

109. **Landscape.** Signed Corot. On canvas 13 in. x 21½ in.

110. **Young Woman seated on a bank.** Signed Corot. On canvas 22 in. x 16¼ in.

✓ Constable, John—English, 1776-1837.

111. **Landscape.** On canvas 28¼ in. x 36 in.

Daubigny, Charles-François—French, 1817-1878.

112. **The Marsh.** Signed Daubigny, 1871. On wood 13½ in. x 22¾ in.

113. **Landscape.** On canvas 10¾ in. x 15⅓ in.

Decamps, Alexandre-Gabriel—French, 1803-1860.

114. **Street Scene in Naples.** On canvas 19¼ in. x 15 in.

115. **Study of Pigs.** On canvas 10⅔ in. x 13¾ in.

Delacroix, Ferdinand-Victor-Eugène—French, 1798-1863.

116. **Wounded Lioness.** Signed Eug. Delacroix. On canvas 13⅔ in. x 22¾ in.

117. **Tiger.** Signed Eug. Delacroix. On canvas 8 in. x 15 in.

Detaille, Jean-Baptiste-Édouard—French, 1848—.

118. **Mounted Officer.** (Duc de Chartres.) Signed Edouard Detaille, 1877. On canvas 18¼ in. x 15 in.

Very dark fur  
Type 1 Blomfield  
Parallel with  
spectator in  
stream  
Seated in  
W. Speculation  
represents  
one long  
tail

**Diaz de la Peña**, Narciso Virgilio—Spanish, 1808-1876.  
French school.

119. **Three Little Girls.** Signed N. Diaz. On wood  
 $15\frac{1}{2}$  in. x  $10\frac{1}{2}$  in.

120. **Landscape.** On wood  $10\frac{1}{4}$  in. x  $13\frac{3}{4}$  in.

**Domingo**, Francisco—Spanish, 1842—.

121. **Lazy Spain.** Signed F. Domingo, 1878. On wood  
 $8\frac{5}{8}$  in. x  $10\frac{5}{8}$  in.

122. **A Courtier.** Signed F. Domingo, Paris, 1880. On  
wood  $19\frac{1}{8}$  in. x 13 in.

**Dupré**, Jules—French, 1812-1889.

123. **Marine.** Signed Jules Dupré. On canvas 22 in. x  
 $33\frac{3}{8}$  in.

124. **Marine.** Signed J. D. On canvas  $13\frac{3}{4}$  in. x  
 $13\frac{3}{8}$  in.

125. **On the Road.** Signed Jules Dupré 1858. On wood  
 $15\frac{1}{2}$  in. x 20 in.

126. **Landscape.** Signed Jules Dupré. On canvas  $10\frac{7}{8}$   
in. x 14 in.

**Fortuny y Carbo**, Mariano—Spanish, 1838-1874.

127. On wood  $5\frac{3}{8}$  in. x 4 in.

**Fromentin**, Eugène—French, 1820-1876.

128. **Women of the Ouled Nayls, Sahara.** Signed Eug.  
Fromentin. On canvas  $43\frac{3}{8}$  in. x  $28\frac{1}{2}$  in.

**Hébert**, Antoine-Auguste-Ernest—French, 1817-1908.

129. **On Guard.** Signed Hébert. On canvas  $18\frac{3}{4}$  in. x  
 $14\frac{3}{8}$  in.

**Knaus, Ludwig**—German, 1829-1910.

130. **The Potato Harvest.** Signed L. Knaus, 1889. On wood  $33\frac{1}{2}$  in. x  $47\frac{1}{4}$  in.

**Millet, Jean-François**—French, 1814-1875.

131. **Bringing Home the New Born Calf.** Signed J. F. Millet. On canvas 32 in. x  $39\frac{3}{8}$  in.

132. **Woman Feeding Chickens.** Signed J. F. Millet. On canvas  $18\frac{1}{8}$  in. x 15 in.

**Rousseau, Pierre-Étienne-Théodore**—French, 1812-1867.

133. **Spring.** Signed Th. Rousseau. On wood 16 in. x 22 in.

134. **Landscape.** Signed Th. Rousseau. On wood  $8\frac{1}{2}$  in. x  $10\frac{1}{2}$  in.

**Schreyer, Adolf**—German, 1828-1899.

135. **Man with Lance.** Signed Ad. Schreyer. On wood  $6\frac{3}{4}$  in. x  $9\frac{1}{4}$  in.

**Troyon, Constant**—French, 1810-1865.

136. **Returning from Market.** Signed C. Troyon. On canvas  $36\frac{1}{4}$  in. x  $28\frac{7}{8}$  in.

137. **Pasture in Normandy.** Signed C. Troyon, 1852. On wood  $15\frac{1}{8}$  in. x  $21\frac{5}{8}$  in.

138. **Small Landscape.** Stamped "Vente Troyon." On canvas 13 in. x  $9\frac{1}{8}$  in.

139. **Unfinished Study of Sheep.** Signed C. T. On canvas  $17\frac{5}{8}$  in. x  $14\frac{1}{8}$  in.

**Van Marcke, Émile**—Belgian, 1827-1891. French school.

140. Study of a Cow. Signed Em. van Marcke. On canvas  $22\frac{1}{4}$  in. x  $32\frac{1}{2}$  in.

141. The Tête-a-tête. Signed Em. van Marcke. On canvas  $10\frac{3}{4}$  in. x  $15\frac{1}{8}$  in.

**Bonnat, Joseph Florentin Léon**—French, 1833—.

142. Portrait of Henry Field. Signed and dated L. Bonnat, 1896. On canvas 52 in. x 35 in. Presented by Marshall Field.

## MODERN OIL PAINTINGS.

THE A. A. MUNGER COLLECTION (Room 40), made by Albert Allison Munger (1845-1898), a citizen of Chicago, was placed on exhibition at the Art Institute in 1890 and remained here as a loan until 1898, when, with additions, it became the property of the Institute by bequest. The paintings, with the exception of Nos. 188 and 189 (XVII century Dutch), belong to the XIX century and most of them are works of the third quarter of that century.

**Vibert, Jehan Georges**—French, 1840-1902.

153. **The Trial of Pierrot.** Water color, 15½ in. x. 24¾ in. Signed J. G. Vibert.

**Fromentin, Eugène**—French, 1820-1876.

154. **The Combat.** Signed Eug. Fromentin. On canvas 65 in. x 44 in.

**Zimmerman, Ernst**—German, 1852-1901.

155. **Needlessly Anxious.** Signed E. Zimmerman. On canvas 37 in. x 29 in.

**Makovski, Constantin Egorovitch**—Russian, 1839—.

156. **Alexandrovna.** On canvas 29½ in. x. 24¾ in.

**Michetti, Francesco Paolo**—Italian, 1852—.

157. **Springtime and Love.** Signed P. Michetti, 1878. On canvas 37½ in. x 72¾ in.

**Jacquet, Jean Gustave**—French, 1846-1909.

158. **The Queen of the Camp.** Signed J. Jacquet, 1884. On canvas 57½ in. x 39¼ in.

**Gérôme**, Jean Léon—French, 1824-1904.

159. **The Grief of the Pasha.** Signed J. L. Gérôme. On canvas 36 $\frac{3}{8}$  in. x 29 in.

**Faed**, John—British (Scotch), 1820-1902.

160. **The Young Duchess.** Signed J. Faed, '70. On canvas 46 in. x 36 in.

**Marcke**, Émile van—Belgian, 1827-1891. French school.

161. **Cattle in Meadow Lands.** Signed Em. Van Marcke. On canvas 26 $\frac{3}{4}$  in. x 39 $\frac{1}{4}$  in.

**Charlemont**, Hugo—Austrian, 1850—.

162. **The Royal Library.** Signed Hugo Charlemont, 1883. On wood 12 $\frac{3}{8}$  in. x 16 $\frac{3}{8}$  in.

**Munkácsy**, Mihály (Michael Lieb)—Hungarian, 1846-1900.

163. **The Wrestler's Challenge.** Signed Munkácsy, M. On wood 34 $\frac{3}{8}$  in. x 51 $\frac{1}{4}$  in.

**Stevens**, Alfred—Belgian, 1825-1906.

164. **At the Railway Station.** Signed Alfred Stevens. On wood 26 $\frac{3}{4}$  in. x 19 $\frac{1}{4}$  in.

**Wahlberg**, Alfred Leonard—Swedish, 1834—.

165. **Bright Moonlight in Sweden.** Signed Alfr. Wahlberg. On canvas 34 $\frac{3}{4}$  in. x 56 $\frac{3}{4}$  in.

**Clays**, Paul Jean Charles—Belgian, 1819-1900.

166. **In Holland Waters.** Signed J. P. Clays. On wood 29 $\frac{1}{8}$  in. x 23 $\frac{1}{2}$  in.

**Breton**, Jules Adolphe—French, 1827-1906.

167. **By the Sea.** Dated Douarnenez, 1865. On canvas 15 $\frac{1}{8}$  in. x 12 in.

**Makart**, Hans—Austrian, 1840-1884.

168. **Treasures of the Sea.** On canvas 15 $\frac{7}{8}$  in. x 41 $\frac{5}{8}$  in.

**Neuville, Alphonse Marie de**—French, 1836-1885.

169. **The Piece in Danger.** Signed A. de Neuville. On canvas 47½ in. x 37¾ in.

**McEwen, Walter**—American, 1860—.

170. **The Judgment of Paris.** Signed W. McEwen. On canvas 36¾ in. x 50¼ in.

**Schreyer, Adolf**—German, 1829-1899.

171. **Fleeing from the Flames.** Signed Ad. Schreyer. On canvas 40¾ in. x 69¾ in.

**Isabey, Louis Gabriel Eugène**—French, 1804-1886.

172. **The Tempest.** Signed E. I. On wood 23½ in. x 16½ in.

**Max, Gabriel**—German, 1840—.

173. **First Sorrow.** 21½ in. x 17½ in.

**Meissonier, Jean Louis Ernest**—French, 1815-1891.

174. **The Vidette.** Signed Meissonier. On canvas 41¾ in. x 35¾ in.

**Verboeckhoven, Eugène Josef**—Belgian, 1799-1881.

175. **Sheep on Hillside.** Signed Eugène Verboeckhoven ft. 1880. On canvas 43½ in. x 35¾ in.

**Bargue, Charles**—French, died 1883.

176. **The Prayer to Allah.** On canvas 18½ in. x 12¾ in.

**Vély, Anatole**—French, 1838-1882.

177. **Between Love and Riches.** Signed Vély. On canvas 32½ in. x 49¾ in.

**Jacque, Charles Émile**—French, 1813-1893.

178. **Feeding Time.** Signed Ch. Jacque. On wood 12½ in. x 9½ in.

**Bonheur, Marie Rosa**—French, 1822-1899.

179. **Cattle on Hillside.** Signed Rosa Bonheur, 1885. On canvas  $21\frac{1}{2}$  in. x  $26\frac{1}{2}$  in.

**Koekkoek, Barend Cornelis**—Dutch, 1803-1862.

180. **A Gathering Storm in Flanders.** Signed B. C. Koekkoek, 1852. On wood  $28\frac{1}{2}$  in. x 40 in.

**Corot, Jean Baptiste Camille**—French, 1796-1875.

181. **Just Before Sunrise.** Stamped Vente Corot. On canvas 36 in. x  $52\frac{1}{2}$  in.

**Verschuur, Wouterous**—Dutch, 1812-1874.

182. **A Flemish Inn.** Signed W. Verschuur. On canvas 31 in. x  $47\frac{1}{2}$  in.

**Troyon, Constant**—French, 1810-1865.

183. **Pasture on the Road from Honfleur to Villerville.** Signed C. Troyon. On canvas  $32\frac{1}{2}$  in. x  $52\frac{1}{2}$  in.

**Courbet, Gustave**—French, 1819-1878.

184. **An Alpine Scene.** Signed 74, G. Courbet. On canvas  $23\frac{1}{2}$  in. x  $28\frac{1}{2}$  in.

**Detaille, Jean Baptiste Édouard**—French, 1848—.

185. **The Reconnaissance.** Signed Édouard Detaille, 1875. On canvas  $20\frac{1}{2}$  in. x 28 in.

**Bouguereau, William Adolphe**—French, 1825-1905.

186. **The Bathers.** Signed W. Bouguereau, 1884. On canvas 79 in. x  $50\frac{3}{4}$  in.

**Roybet, Ferdinand Victor Léon**—French, 1840—.

187. **The Trumpeter.** Signed F. Roybet. On wood 24 in. x  $17\frac{1}{4}$  in.

Sorgh (Zorg), Hendrik Martenszoon (Hendrik Rokes)—  
Dutch, 1621-1670.

188. A Dutch Interior. Signed H. (?) Zorg, 1661. On  
wood 16 in. x 21½ in. (In room 32.)

Croos, Anthony Jans van der—Dutch, 1606-1662.

189. Dutch Canal. Signature indistinct. On canvas  
8½ in. x 10 in. (In room 32.)

Merle, Hugues—French, 1823-1881.

190. Napoleon at Grenoble. Signed Hugues Merle,  
1857. On canvas 51½ in. x 39 in.

## MODERN OIL PAINTINGS.

THE NICKERSON COLLECTION (Rooms 41, 42, 44) was presented to the Art Institute by Mr. and Mrs. Samuel M. Nickerson in February, 1900. The collection includes oil paintings, water-colors, pastels, prints and examples of Oriental applied art. For objects in this collection other than oil paintings see page 141 of this catalogue.

**Achenbach, Oswald**—German, 1827-1905.

201. **Scene in the Campagna, near Rome.** Signed Osw. Achenbach. On canvas  $17\frac{5}{8}$  in. x  $25\frac{3}{8}$  in.

**Bierstadt, Albert**—American, 1829-1902.

203. **San Rafael, California.** Signed A. Bierstadt. On canvas  $31\frac{7}{8}$  in. x  $48\frac{3}{8}$  in.

**Bonheur, Marie Rosa**—French, 1822-1899.

204. **Cow and Dog.** Signed R. Bonheur. On canvas  $19\frac{1}{4}$  in. x  $25\frac{1}{2}$  in.

**Bouguereau, William Adolphe**—French, 1825-1905.

205. **A Girl of Granada.** Signed W. Bouguereau, 1875. On canvas  $23\frac{3}{8}$  in. x  $18\frac{1}{8}$  in.

**Bradford, William**—American, 1830-1892.

206. **Arctic Whalers Homeward Bound.** Signed Wm. Bradford, N. Y. On canvas  $20\frac{1}{8}$  in. x 30 in.

**Bridgman, Frederic Arthur**—American, 1847—.

207. **Awaiting His Master.** Signed F. A. Bridgman, 1881. On canvas  $16\frac{1}{4}$  in. x  $10\frac{3}{4}$  in.

**Cabanel, Alexandre**—French, 1824-1889.

208. **Ideal Head, Oriental.** Signed Alex. Cabanel. On wood  $12\frac{5}{8}$  in. x  $9\frac{1}{4}$  in.

**Cazin, Jean Charles**—French, 1841-1901.

209. **The Isolated Haystack.** Signed J. C. Cazin. On canvas  $14\frac{1}{4}$  in. x  $16\frac{1}{8}$  in.

**Ceramano, Charles Ferdinand**—Belgian, 1829-1909. French school.

210. **Sheep.** Signed Ceramano. On canvas 32 in. x  $45\frac{3}{4}$  in.

**Church, Frederic Edwin**—American, 1826-1900.

211. **Sunset, West Rock, New Haven.** Signed F. E. Church. On canvas 14 in. x  $19\frac{1}{2}$  in.

**Clays, Paul Jean Charles**—Belgian, 1819-1900.

212. **River Scheldt, near Antwerp.** Signed J. P. Clays. On canvas  $27\frac{7}{8}$  in. x  $42\frac{1}{4}$  in.

**Cole, Thomas**—American, 1801-1848.

213. **Landscape.** Indistinct signature with date 1839. On canvas  $22\frac{5}{8}$  in. x  $18\frac{5}{8}$  in.

**Colman, Samuel**—American, 1833—.

214. **Autumn Landscape.** Signed Sam Colman. On canvas 12 in. x  $22\frac{1}{4}$  in.

**Coomans, Pierre Olivier Joseph**—Belgian, 1816-1890.

215. **Pompeian Lady.** Signed Joseph Coomans, 1877. On canvas  $32\frac{1}{8}$  in. x  $25\frac{1}{8}$  in.

**Corot, Jean Baptiste Camille**—French, 1796-1875.

216. **The Sentinel.** Signed Corot. On canvas 25 $\frac{1}{8}$  in. x 21 $\frac{3}{8}$  in.

**Couture, Thomas**—French, 1815-1879.

217. **A Young Woman.** On canvas 22 $\frac{1}{8}$  in. x 17 $\frac{1}{8}$  in.

**Daubigny, Charles François**—French, 1817-1878.

218. **On the Marne.** Signed Daubigny, 187(8?). On wood 15 $\frac{1}{4}$  in. x 26 $\frac{3}{4}$  in.

**Davis, Charles H.**—American, 1856—.

219. **Twilight.** Signed C. H. Davis, 1892. On canvas 18 $\frac{1}{8}$  in. x 26 $\frac{1}{2}$  in.

**De Haas, Mauritz Frederick Hendrick**—Dutch, 1832-1895.

220. **Marine.** Signed M. F. H. De Haas. On canvas 16 $\frac{1}{8}$  in. x 14 $\frac{1}{4}$  in.

**Delacroix, Ferdinand Victor Eugène**—French, 1798-1863.

221. **Chess Players of Jerusalem.** Signed Eug. Delacroix. On canvas 18 $\frac{1}{8}$  in. x 21 $\frac{1}{8}$  in.

222. **Cleopatra.** Signed Eug. Delacroix. On canvas 10 $\frac{1}{4}$  in. x 14 in.

**Neuville, Alphonse Marie de**—French, 1836-1885.

223. **The Outpost.** Signed A. de Neuville, 1882. On canvas 19 $\frac{3}{8}$  in. x 15 $\frac{1}{2}$  in.

**Díaz de la Peña, Narciso Virgilio**—Spanish, 1808-1876. French school.

224. **Maternal Love.** Signed N. Diaz, '53. On canvas 27 $\frac{1}{8}$  in. x 20 $\frac{1}{8}$  in.

Dupré, Jules—French, 1812-1889.

225. Evening at Isle Adam. Signed Jules Dupré. On canvas  $13\frac{1}{8}$  in. x 22 in.

Ernst, Rodolphe—Austrian contemporary.

226. Interior of Mosque. Signed R. Ernst, '85. On wood 24 in. x  $19\frac{1}{4}$  in.

Leon y Escosura, Ignacio—Spanish, 1834—.

227. Before the Departure. Signed Leon y Escosura, 1872. On wood  $11\frac{1}{8}$  in. x  $19\frac{1}{4}$  in.

Frère, Charles Théodore—French, 1815-1888.

228. Sunset on the Nile. Signed Th. Frère. On wood  $12\frac{1}{8}$  in. x  $16\frac{1}{4}$  in.

Fromentin, Eugène—French, 1820-1876.

229. On the Nile, near Philæ. Signed Eug. Fromentin, '71. On canvas  $24\frac{3}{4}$  in. x  $43\frac{1}{2}$  in.

Gaisser, Max—German contemporary.

230. In Doubt. Signed M. Gaisser. On wood  $15\frac{5}{8}$  in. x  $19\frac{5}{8}$  in.

Gérôme, Jean Léon—French, 1824-1904.

231. Albanian Giri. Signed J. L. Gérôme. On canvas  $17\frac{1}{8}$  in. x 14 in.

Gifford, Sanford Robinson—American, 1823-1880.

232. Sunset on the Lake. Signed S. R. Gifford, 1859. On canvas  $11\frac{3}{4}$  in. x  $20\frac{1}{2}$  in.

Grützner, Eduard—German, 1846—.

233. A Puzzled Priest. Signed Eduard Grützner, 1883. On canvas 35 in. x 28 in.

**Hart, James M.**—American, 1828-1901.

234. **Oaks in Autumn.** Signed James M. Hart, '88(?)  
On canvas 16 in. x 21 $\frac{3}{8}$  in.

**Henner, Jean Jacques**—French, 1829-1905.

235. **A Brunette.** Signed J. J. Henner. On canvas  
18 $\frac{1}{8}$  in. x 12 $\frac{5}{8}$  in.

**Inness, George**—American, 1825-1894.

236. **Landscape, Sunset.** Signed G. Inness, 1870. On  
canvas 15 in. x 23 $\frac{3}{4}$  in.

**Jacquet, Jean Gustave**—French, 1846-1909.

237. **Young Woman.** Signed G. Jacquet. On wood  
13 $\frac{5}{8}$  in. x 10 $\frac{3}{8}$  in.

**Jettel, Eugène**—Austrian, 1845—.

238. **Gray Day in Holland.** Signed Eugène Jettel, Paris,  
'88. On wood 14 $\frac{3}{8}$  in. x 24 in.

**Klombeck, J. B.**—Dutch contemporary.

239. **Landscape with cattle.** Signed J. B. Klombeck (t.  
1872, Eugène Verboeckhoven. On canvas 36 $\frac{3}{8}$  in. x  
48 $\frac{5}{8}$  in.

**Koekkoek, Barend Cornelis**—Dutch, 1803-1862.

240. **On the Rhine.** On wood 15 $\frac{1}{4}$  in. x 20 in.

**Lamorinière, Jean Pierre François**—Belgian, 1828-1911.

241. **View Near Antwerp.** Signed Fçois Lamorinière,  
1870. On wood 20 $\frac{1}{2}$  in. x 31 $\frac{3}{4}$  in.

**Max, Gabriel**—German, 1840—.

242. **Inspiration.** On canvas 9 $\frac{3}{8}$  in. x 13 $\frac{1}{2}$  in.

**Merle**, Hugues—French, 1823-1881.

243. **The Vintage.** Signed H. Merle. On wood  $12\frac{3}{8}$  in. x  $16\frac{1}{8}$  in.

**Mettling**, Louis—French, 1847-1904.

244. **A Song and a Bottle.** Signed Mettling '73. On wood  $12\frac{1}{4}$  in. x  $16\frac{1}{8}$  in.

**Michel**, Georges—French, 1763-1843.

245. **Old Castle.** On canvas  $20\frac{3}{8}$  in. x  $29\frac{7}{8}$  in.

**Mücke**, Carl—German contemporary.

246. **The Betrothal.** Signed Carl Mücke, Df. '73. On canvas  $30\frac{1}{2}$  in. x  $26\frac{3}{8}$  in.

**Pasini**, Alberto—Italian, 1826-1899.

247. **The Messenger.** Signed A. Pasini, 1884. On canvas  $18\frac{1}{4}$  in. x 15 in.

**Ribot**, Augustin Théodule—French, 1823-1891.

248. **The Music Lesson.** Signed T. Ribot. On canvas  $22\frac{1}{2}$  in. x  $16\frac{1}{8}$  in.

**Richards**, William Trost—American, 1833-1905.

249. **The August Moon.** Signed Wm. T. Richards '89. On canvas 18 in. x  $31\frac{1}{8}$  in.

**Rico**, Martin—Spanish, 1850—.

250. **A Canal in Venice.** Signed Rico. On canvas  $28\frac{1}{4}$  in. x  $18\frac{5}{8}$  in.

**Rousseau**, Pierre Étienne Théodore—French, 1812-1867.

251. **Autumn Day.** On wood  $14\frac{1}{3}$  in. x 21 in.

**Schreyer, Adolph**—German, 1828-1899.

252. **Arab Scouts.** Signed Ad. Schreyer. On canvas 20½ in. x 33¼ in.

**Spring, Alfons**—Munich. Born in Russia.

253. **Not Convinced.** Signed A. Spring, München. On wood 22½ in. x 29¾ in.

**Alma-Tadema, Laurenz**—English school, 1836-1912.

254. **Peek-a-Boo!** On wood 22½ in. x 15⅞ in.

**Van Marcke, Émile**—Belgian, 1827-1891. French school.

255. **Golden Autumn Day.** Signed Em. van Marcke. On canvas 32⅓ in. x 22⅓ in.

**Vedder, Elihu**—American, 1836—.

256. **Storm in Umbria.** Signed Elihu Vedder, Rome, 1875. On canvas 13 in. x 45 in.

**Verschuur, Wouterous**—Dutch, 1812-1874.

257. **Normandy Horses Crossing the Meuse at Dinant.** Signed W. Verschuur. On wood 27⅓ in. x 39⅓ in.

**Veyrassat, Jules Jacques**—French, 1825-1893.

258. **Noonday Rest.** Signed J. Veyrassat. On wood 9⅓ in. x 13⅓ in.

**Vibert, Jehan Georges**—French, 1840-1902.

259. **Palm Sunday.** Signed J. G. Vibert, 1873. On canvas 21⅓ in. x 15⅓ in.

**Webb, Charles Meer**—Düsseldorf school, 1830-1895.

260. **The Poachers.** Signed C. M. Webb, 1873. On canvas 25¼ in. x 33⅓ in.

**Weeks**, Edwin Lord—American, 1849-1903.

261. A Mussulman's Tomb, Ahmedabad. Signed E. L. Weeks, with seal. On canvas 29 in. x 23 $\frac{5}{8}$  in.

**Wyant**, Alexander H.—American, 1836-1892.

262. Edge of the Woods. Signed A. H. Wyant. On canvas 14 $\frac{1}{8}$  in. x 20 in.

**Madrazo**, Raimundo de—Spanish, 1841—.

263. Portrait of Mrs. Nickerson. Signed R. Madrazo, 1901. On canvas 30 in. x 24 in.

**Ferraris**, Arthur—Austrian contemporary.

264. Portrait of Mr. Nickerson. Signed Ferraris, 1901. On canvas 30 in. x 24 in.

**Neal**, David Dalhoff—American, 1838—.

265. Interior of St. Mark's, Venice. Signed David Neal, München, 1869. On canvas 72 $\frac{1}{2}$  x 58 $\frac{1}{8}$  in.

## MODERN OIL PAINTINGS

### American

**Betts, Louis**—American, 1873—.

280. **Portrait of William M. R. French**, Director of the Art Institute of Chicago. Signed Louis Betts. On canvas 35 in. x 51 in.

*Presented by Mrs. Wm. M. R. French, 1908.*

**Bigelow, Folger Allen**—American, 1868-1891.

284. **In the Old Garden**. On canvas 15 in. x 10 in.  
*Presented by Mrs. D. F. Bigelow, 1892.*

**Bridgman, Frederic Arthur**—American, 1847—.

285. **Women in Biskra Weaving the Burnoose**. On canvas 48½ in. x 63 in.

*Presented by the artist, 1890.*

**Brush, George De Forest**—American, 1855—.

286. **A Family Group**. Signed George De Forest Brush, 1907. On canvas 31 in. x 39 in.

*Presented by Philip D. Armour.*

**Cassatt, Mary**—American contemporary.

287. **The Toilet**. Signed Mary Cassatt. On canvas 39 in. x 26 in.

*From the Willner Fund, 1910.*

**Chase, William Merritt**—American, 1849—.

288. **Alice**. Signed Wm. M. Chase. On canvas 68¼ in. 49½ in.

*Presented by Ernest A. Hamill, 1893.*

**Dannat, William T.**—American, 1853—.

289. **In a Sacristy in Aragon.** Signed W. T. Dannat.

On canvas 53½ in. x 56½ in.

*Presented by the Opera Festival Association, 1887.*

290. **Study of an Aragonese Smuggler.** Signed W. T.

Dannat. On canvas 32 in. x 23½ in.

*Presented by the artist, 1881.*

291. **Still Life.** Signed W. T. Dannat, 1882. On can-

vas 16½ in. x 26 in.

*Presented by the Opera Festival Association, 1889.*

**Davis, Charles H.**—American, 1856—.

292. **The Close of Day.** Signed C. H. Davis, 1889. On

canvas 17½ in. x 26 in.

*Presented by the Opera Festival Association, 1889.*

**Dougherty, Paul**—American, 1877—.

294. **The Blue Gale.** Signed Paul Dougherty, 1907. On

canvas 36 in. x 48 in.

**Dyer, Charles Gifford**—American, 1846—.

295. **A XVII Century Interior.** Signed Charles G. Dyer,

Munich, 1877. On canvas 37 in. x 28 in.

*Presented by Estate of Henry W. King, 1902.*

**Elliott, Charles Loring**—American, 1812-1868.

297. **Portrait of H. W. Hewitt.** On canvas 21¾ in. x

27 in.

*Purchased from H. J. Willing Fund.*

**Freer, Frederick Warren**—American, 1849-1908.

298. **Portrait of Charles W. Fullerton**, founder of Ful-

lerton Memorial Hall. 1901. On canvas 52 in. x 41½ in.

(Fullerton Hall.)

*Presented by Miss Martha Hill, 1901.*

**Gay, Edward**—American, 1837—.

299. **The Month of May.**

*Bequest of Lucretia J. Tilton.*

**Grayson, Clifford Prevost**—American, 1858—.

300. **Rainy Day in Pont Aven**, 1882. Signed Clifford P. Grayson. On canvas 44 in. x 64½ in.

*Presented by Mrs. C. J. Singer, 1896.*

**Harrison, Alexander**—American, 1853—.

302. **The Amateurs.** Signed Alex. Harrison. 1882 or 1883. On canvas 57¾ in. x 91 in.

*Purchased by subscription and presented 1883.*

**Hart, William**—American, 1822-1874.

304. **Landscape with Cattle.** Signed Wm. Hart, 1884. On canvas 36 in. x 29 in.

*Bequest of Catherine M. White, 1899.*

305. **The Coming Storm.**

*Bequest of Lucretia J. Tilton.*

**Healy, George Peter Alexander**—American, 1813-1894.

306. **Armenian Fathers.** On canvas 54 in. x 40 in.

**Hitchcock, George**—American, 1850—.

307. **Flower Girl in Holland.** Signed Geo. Hitchcock, Op. XXXV, 1887. On canvas 31 in. x 54¼ in.

*Presented by Potter Palmer, 1888.*

**Ipsen, Ernest L.**—American, 1869—.

308. **Benjamin Franklin Ferguson**, founder of the Ferguson Fund. Signed E. L. Ipsen, 1899. 30 in. x 25 in.

*Presented by Mrs. Mary Ferguson Olden, 1911.*

**Johnson, Eastman**—American, 1824-1906.

310. **Portrait of the Artist.** Inscribed to G. P. A. Healey, May, 1889. On canvas 18 in. x 14 in.

*Bequest of Mrs. G. P. A. Healy.*

**Low, Will H.**—American, 1853—.

311. **The Orange Vender.** Signed Will H. Low, New York, 1888. 36 in. x 19 in.  
*From the Collection of Charles W. Fullerton. Presented 1910.*

**McEwen, Walter**—American, 1860—.

312. **Lady of the Empire.** Signed McEwen. On canvas 74½ in. x 33½ in.  
*Presented by Mrs. C. J. Singer, 1903.*

**Melchers, Gari**—American, 1860—.

313. **Portrait of Charles Lawrence Hutchinson,** President of the Art Institute. 1902. Signed Gari Melchers. On canvas 40 in. x 39 in.  
*Presented by friends of the Art Institute, 1902: Edward E. Ayer, Adolphus C. Bartlett, A. G. Becker, John C. Black, Chauncey J. Blair, Clarence Buckingham, Edward B. Butler, Charles Counselman, John H. Dwight, E. G. Foreman, W. A. Fuller, J. J. Glessner, Ernest A. Hamill, C. H. McCormick, John J. Mitchell, Martin A. Ryerson, Byron L. Smith, Albert A. Sprague, Charles H. Wacker, W. B. Walker.*

**Murphy, Herman Dudley**—American, 1867—.

315. **Mount Monadnock.** On canvas 20 in. x 27 in.  
Signed M.  
*Purchased from the B. F. Ferguson Annuity Fund.*

**Nourse, Elizabeth**—American, 1859—.

316. **Mother and Children.** Signed E. Nourse, '93. On canvas 46½ in. x 30¾ in.  
*Presented by Mrs. Charles E. Culver in memory of Charles E. Culver, 1897.*

**Pearce, Charles Sprague**—American, 1851—.

320. **The Beheading of John the Baptist.** Signed Charles Sprague Pearce, Paris, 1881. On canvas 99½ in. x 68½ in.

*Purchased by subscription and presented.*

**Ream, Cadurcis Plantagenet**—American contemporary.

321. **Purple Plums.** Signed C. P. Ream. On canvas 16 in. x 22 in.

*Bequest of Catherine M. White.*

**Redfield, Edward Willis**—American, 1869—.

323. **Centre Bridge.** On canvas 36 in. x 50 in. Signed E. W. Redfield.

*Purchased from the W. M. Willner Fund.*

**Shaw, Annie Cornelia**—American, 1852-1887.

328. **The Russet Year.** Signed Annie C. Shaw, 1884. 28½ in. x 47 in.

*Presented by the Opera Festival Association.*

**Shirlaw, Walter**—American, 1837-1909.

329. **An Italian Boy.** On canvas 34½ in. x 42½ in. *Presented by Mrs. Cyrus H. McCormick.*

330. **Portrait of the Artist.** Signed W. Shirlaw, 1878. On canvas 27½ in. x 21½ in.

*Presented by Joseph M. Rogers, 1887.*

**Smith, Joseph Lindon**—American, 1863—.

332. **A Sacrificial Bull.** Detail from a relief on Roman Forum. On canvas 37 in. x 50 in.

**Symons, George Gardner**—American, 1861—.

334. **The Top of the Hill and Beyond.** Signed Gardner Symons. On canvas 40 in. x 50 in.

*Presented by Robert Allerton.*

Tanner, Henry Ossawa—American, 1859—.

336. **The Two Disciples at the Tomb.** Signed H. O. Tanner. 50½ in. x 40½ in.

*Purchased from the S. A. Kent Fund.*

Wendt, William—American, 1865—.

340. **The Silence of the Night.** Signed Wm. Wendt, 1910. 39 in. x 54 in.

*Presented by Dr. A. J. Ochsner, Mrs. Margaret Cook, J. N. Eisendrath, Dr. W. H. Allport, Mrs. T. A. Shaw, Miss Bertha Rudolph and Mrs. Pauline Dohn Rudolph.*

West, Benjamin—American, 1738-1820.

342. **Troilus and Cressida.** On wood 13¾ in. x 16⅔ in.  
*Presented by William O. Cole.*

✓ Whistler, James Abbott McNeill—American, 1834-1903.

343. **Nocturne, Southampton Water.** On canvas 20 in. x 30 in.

*Purchased from the Stickney Bequest, 1900.*

Carlsen, Emil—American, 1853—.

344. **Still Life.** On canvas 24 in. x 20 in.  
*Purchased from B. F. Ferguson Annuity Fund.*

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**Note.**—For other paintings by American artists see Nos. 170, 203, 206, 207, 211, 213, 214, 219, 232, 234, 236, 249, 256, 261, 262, 265, the collection of the Friends of American Art. Nos. 501-527, and the Butler Collection, Nos. 575-595.

## MODERN OIL PAINTINGS British

**Brangwyn, Frank William**—English, 1867—.

345. **Pilots, Puerto de los Pasajes, Spain.** Signed Frank Brangwyn. On canvas 40 in. x 50 in.

*Purchased from the Stickney Bequest, 1902.*

**East, Alfred**—English, 1849—.

346. **The Morning Moon.** Signed Alfred East. 38 in. x 50 in.

*Presented by Ira N. Morris, 1910.*

**Forbes, James**—Scotch, born about 1800.

348. **Portrait of Alexander N. Fullerton** (father of the donor). About 1865. On canvas 52½ in. x 39½ in. (Fullerton Hall.)

*Presented by Charles W. Fullerton.*

**Jackson, John**—English, 1778-1831.

351. **Portrait of the Artist.** On canvas 30 in. x 24¾ in. *Bequest of Mrs. G. P. A. Healy, 1905.*

352. **Portrait of an English Gentleman.** On canvas 30 in. x 24¾ in.

*Bequest of Mrs. G. P. A. Healy, 1905.*

**Orpen, William**—English, 1878—.

355. **A Woman in Gray.** Signed Orpen. 74 in. x 48½ in.

*From the S. P. Avery Fund, 1912.*

Thompson, Harry—English, died 1901.

358. **Landscape with Sheep, Picardy.** Signed H. Thompson. On canvas  $32\frac{1}{8}$  in. x  $46\frac{1}{4}$  in.  
*Presented by Mrs. James H. Dole.*

362. **Un Calvaire.** Signed H. Thompson. On canvas  
79 in. x  $118\frac{1}{2}$  in.  
*Purchased by subscription and presented 1884.*
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**Note.**—For other paintings by British artists see Nos. 111, 160, 254 and 260.

### Continental European

Andreotti, F.—Italian, 1847—.

366. **The Old Story.** On canvas 18 in. x  $14\frac{1}{4}$  in.  
*Bequest of D. W. Irwin, 1894.*

Boutet de Monvel, Maurice—French, 1850—.

368. **Joan of Arc at the Court at Chinon.** Signed M. Boutet de Monvel. 10 ft. 10 in. x 22 ft. 6 in.  
*Presented by the family of Edward L. Brewster, 1911.*

Cazin, Jean Charles—French, 1841-1901.

376. **Solitude.** Signed J. C. Cazin. On canvas  $23\frac{5}{8}$  in.  
x 29 in.  
*Presented by John S. Norton, 1891.*

Col, Jean David—Belgian, 1822—.

380. **A Wrangle Over Cards.** Signed David Col, 1874.  
On wood  $21\frac{5}{8}$  in. x  $30\frac{1}{4}$  in.  
*Presented by John Cudahy, 1889.*

**Fantin-Latour, Henri**—French, 1836-1904.

390. **Portrait of Edouard Manet.** Inscribed “à mon ami Manet, Fantin, 1867.” On canvas 46 in. x 35½ in.  
*Purchased from the Stickney Bequest, 1904.*

**Haas, J. H. L. de**—Dutch, 1832-1880.

395. **Cattle in Field.** Signed J. H. L. de Haas. 23 in. x 17 in.  
*From the Collection of Charles W. Fullerton. Presented 1910.*

**Jettel, Eugène**—Austrian, 1835-1901.

406. **Marshes in the North of Holland.** Signed Eugène Jettel, Paris, 1883. On canvas 33½ in. x 47½ in.  
*Presented by P. C. Hanford, 1890.*

**Lépine, Stanislas**—French, died 1892.

410. **Riverview.** Signed S. Lépine. On canvas 11 in. x 21 in.  
*Presented by Mrs. Sarah C. Taylor.*

**Manet, Édouard**—French, 1833-1883.

412. **The Beggar.** Signed M. 73 in. x 42 in.  
*Purchased 1911.*

**Marilhat, Prosper**—French, 1811-1847.

414. **A French Courtyard.** Signed P. Marilhat. On canvas 15 in. x 23 in.  
*Presented by Mrs. Celia L. Kirchberger.*

**Maufra, Maxime**—French contemporary.

416. **Douarnenez, La Ville Éclairée.** Signed Maufra, '97. On canvas 28½ in. x 23 in.  
*Presented by Durand-Ruel, 1906.*

**Moret, Henry**—French contemporary.

419. **La Barre de Belon, Finistère.** Signed Henry Moret, '97. On canvas 29 in. x 36 in.  
*Presented by Durand-Ruel, 1906.*

**Monet, Claude**—French, 1840—.

- ✓ 420. **The Cliffs at Trouville.** Signed Claude Monet, '96.  
On canvas 25 $\frac{3}{4}$  in. x 39 $\frac{1}{2}$  in.  
*Purchased from the Stickney Bequest, 1903.*

**Mettling, Louis**—French, 1847—.

421. **The Water-Carrier.** Signed L. Mettling, '82. On canvas 82 $\frac{3}{4}$  in. x 53 $\frac{1}{8}$  in.  
*Presented by Mrs. O. W. Meysenburg, 1898.*

**Robert, Hubert**—French, 1733-1808.

425. **The Obelisk.** Signed H. Robert, 1787. On canvas 100 in. x 92 in. (Room 35.)  
*Presented by Clarence Buckingham, 1901.*

426. **The Landing Place.** On canvas 100 in. x 92 in.  
Signed H. Robert, 1788. (Room 35.)  
*Presented by R. T. Crane, 1901.*

427. **The Fountain.** On canvas 100 in. x 92 in. (Room 35.)  
*Presented by William G. Hibbard, 1901.*

428. **The Old Temple.** On canvas 100 in. x 92 in.  
(Room 35.)  
*Presented by A. C. Bartlett, 1901.*

**Royer, Ferdinand Victor Léon**—French, 1840—.

430. **The Astronomer.** On wood 31 $\frac{3}{4}$  in. x 21 $\frac{1}{4}$  in.  
*Presented by the heirs of Edward A. Driver, 1905.*

**Simon, Lucien**—French, 1861—.

434. **Mass in Brittany.** Signed Simon. On canvas 66 in. x 83 in.

*Purchased from S. A. Kent Fund.*

**Sorolla y Bastida, Joaquin**—Spanish, 1863—.

436. **The Two Sisters, Valencia.** Signed J. Sorolla, 1909. 68½ in. x 44 in.

*Presented by Mrs. William S. North, 1911, in memory of William Stanley North, 1846-1908.*

**Van Marke, Émile**—Belgian, 1827-1891. French School.

438. **A Cow.** Signed Em. van Marke. On canvas 19½ in. x 28 in.

*From the Collection of Charles W. Fullerton. Presented 1910.*

**Ziem, Félix**—French, 1821—.

443. **Venetian Square.** Signed Ziem. 20 in. x 35 in.

*From the Collection of Charles W. Fullerton. Presented 1910.*

**Zorn, Anders L.**—Swedish, 1860—.

444. **Portrait of a Lady,** the late Mrs. John Y. Scammon. Signed Zorn, 1895. On canvas 32 in. x 25¾ in.

*Bequest of Mrs. Scammon, 1901.*

## WATER-COLORS AND PASTELS

The NICKERSON COLLECTION (Rooms 41, 42, 44), was presented to the Art Institute by Mr. and Mrs. Samuel M. Nickerson in February, 1900. The collection includes oil paintings, water-colors, pastels, prints and examples of Oriental art work. For objects in this collection other than water-colors and pastels see pages 122, 162, 175.

### Dutch and French

**Apol**, Lodewijk Franciscus Hendrik (Louis Apol)—Dutch, 1850—.

451. **Twilight**. Signed Louis Apol. 11½ in. x 20½ in.

**Artz**, David Adolphe Constant—Dutch, 1837-1890.

452. **Waiting**. Signed Artz. 18 in. x 13 in.

**Blommers**, Bernardus Johannes—Dutch, 1845—.

453. **Sewing**. Signed Blommers. 14 in. x 18 in.

**Fles**, Etha—Dutch contemporary.

454. **Winter Evening**. Signed Etha Fles. 7¾ in. x 13¼ in.

**Gabriel**, Paul Joseph Constantin—Dutch, 1828-1903.

455. **A Windmill in Holland**. Signed Gabriel f. 9½ in. x 22½ in.

**Jacque**, Charles Émile—French, 1813-1893.

456. **Shepherdess and Sheep**. Signed Ch. Jacque. Pastel. 20¾ in. x 36¼ in.

**Lhermitte, Léon Augustin**—French, 1844—.

457. An Interior in Normandy. Signed L. Lhermitte. Pastel. 11½ in. x 16 in.

**Maris, Willem**—Dutch, 1844—.

458. A Farm in Holland. 15¼ in. x 20¼ in.

**Meulen, François Pieter ter**—Dutch, 1834—.

459. Landscape with Sheep. Signed ter Meulen. 13 in. x 27½ in.

**Neuhuys, Jozef**—Dutch, 1841-1890.

460. Landscape with Windmills, Holland. Signed Jozef Neuhuys. 8¼ in. x 12¾ in.

**Poggenbeek, George**—Dutch, 1853—.

461. Cows on the Highway. Signed Geo. Poggenbeek, '87. 14¾ in. x 20½ in.

**Rip, Willem Cornelis**—Dutch, 1856—.

462. Ducks in the Marsh. 8⅔ in. x 13⅓ in.

**Roelofs, Willem**—Dutch, 1822-1897.

463. In Pasture. Signed Willem Roelofs. 15½ in. x 27¾ in.

**Simone, Scipione**—Italian Contemporary.

464. Interior of Mosque. Signed Scipione Simone. 29½ in. x 21¼ in.

**Troyon, Constant**—French, 1810-1865.

465. Landscape with Cattle. Signed C. Troyon. (Pastel.) 30¾ in. x 24¾ in.

Vrolyk, Johannes Martinus—Dutch, 1846-1896.

466. **Landscape Near Utrecht.** Signed Jan Vrolyk, '80.  
19 $\frac{3}{4}$  in. x 26 $\frac{3}{8}$  in.

Weissenbruch, Johannes Hendrik—Dutch, 1824-1903.

467. **At Home.** Signed J. H. Weissenbruch. 13 in. x  
18 $\frac{5}{8}$  in.

### Persian

Unknown Artist.

469. **A Dignitary with Attendants.** Illuminated water  
color. 11 $\frac{5}{8}$  in. x 8 $\frac{1}{4}$  in. (Room 41.)

Unknown Artist.

470. **Interior of a Mosque.** Illuminated water color.  
12 $\frac{1}{8}$  in. x 7 $\frac{1}{2}$  in. (Room 41.)

### Chinese

Nan-P'ing Ch'an-sien'sha.

471. **Roses, Orchids, etc., in colors on silk.** Kakemono.  
1738.

Unknown Artist, XVIII century.

472. **Chinese Sovereign in Chair of State.**  
473. **God of Thunder and Lightning.**  
474. **God of War.**

### Japanese Kakemonos

(Wall pictures intended to be mounted on rollers.)

Chikanobu (Kano).

475. **Japonica in Blossom.** Monochrome on paper.  
First quarter of XVIII century.

**Itcho.**

476. **Bamboo and Bird.** On silk. XVIII century.

**Keibun (Matsu-mura).**

477. **White Doves on Pine Branch.** First quarter of XIX century. On silk.

**Nen-its.**

478. **Crow on Branch.** Monochrome on silk. XIX century.

**Seisen.**

479. **Landscape.** Monochrome on silk. Early XIX century.

**Sosen.**

480. **Monkeys in Persimmon Tree.** In colors on silk. XIX century.

481. **Tiger and Leopard Fighting.** In colors on silk. Early XIX century.

**Tanbi (Kano).**

482. **Sparrow on Bamboo Twig.** In colors on silk. Last half of XIX century.

**Tangei-sei (Tsuruzawa).**

483. **Golden Pheasant.** In colors on silk. Early XVIII century.

484. **Golden Pheasants, on rocks with chrysanthemums and maples.** In colors on silk. Early XVIII century.

**Tetsuzan (Mori Tessen).**

485. **Japanese Bear, Winter.** In colors on silk. Early XIX century.

**Unknown Artist.**

486. Tea-plants, Narcissus, etc. In colors on paper.

**Hokui (Rekisentei).**

487. Vendor of Tea-whisks. 1851.

**Hokusai.**

489. Sage Reading a Roll.

**Unknown Artists.**

490. Mandara or Buddhist Deities. Chinese inscriptions. In colors on paper.

491. Bishamon-ten, Buddhist protector of warriors, with attendants. In colors on silk.
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**Japanese Leather**

492. Design of Plants, Birds, Insects. Leather in shades of brown.

493. Design of Plants, Insects, etc., in colors. Gold background. XVIII century.

494. Design of Plants, Insects, etc. Brown with gold background. XVIII century.

## AMERICAN PAINTINGS

### Friends of American Art Collection

THE SOCIETY OF THE FRIENDS OF AMERICAN ART was organized in 1910 for the purpose of promoting the development of American Art by the purchase of works by American artists to be presented to the Art Institute of Chicago.

**Alexander, John W.—American, 1856—.**

501. Sunlight. Signed John W. Alexander, '09. 83 in.  
x 55 in.

*Presented* 1910.

**Anderson, Karl—American, 1874—.**

502. Idlers: August. Signed Karl Anderson. 48½ in.  
x 51 in.

*Presented* 1910.

**Benson, Frank W.—American, 1862—.**

503. A Rainy Day. Signed F. W. Benson, 1906. 24½  
in. x 29½ in.

*Presented* 1910.

**Betts, Louis—American, 1873—.**

504. Apple Blossoms. Signed Louis Betts, copyright  
1909. 26 in. x 21 in.

*Presented* 1910.

**Browne, George Elmer—American, 1871—.**

505. The Port, Douarnenez, Brittany. Signed Geo. Elmer Browne. 46½ in. x 47 in.

*Presented through the Friends of American Art by Dr. F. W. Gunsaulus, 1910.*

**Davis, Arthur B.**—American, 1862—.

506. **Maya, Mirror of Illusions.** 27½ in. x 41½ in.  
*Presented* 1911.

**Dewing, Thomas Wilmer**—American, 1851—.

507. **Lady in Green and Gray.** Signed T. W. Dewing.  
23½ in. x 19½ in.  
*Presented* 1911.

**Friesake, Frederick Carl**—American, 1874—.

508. **The Open Window.** Signed F. C. Friesake. 31½  
in. x 31½ in.  
*Presented* 1912.

**Garber, Daniel**—American, 1880—.

509. **Hills of Byram.** Signed Daniel Garber. 43 in. x  
47 in.  
*Presented* 1910.

510. **Towering Trees.** Signed Daniel Garber, 1911. 55½  
in. x 56½ in.  
*Presented* 1911.

**Hassam, Childe**—American, 1859—.

511. **Against the Light.** Signed Childe Hassam, 1910.  
30½ in. x 25½ in.  
*Presented* 1911.

**Hawthorne, Charles W.**—American, 1872—.

512. **Little Sylvia.** Signed C. W. Hawthorne. 39½ in. x  
39½ in.  
*Presented* 1912.

**Henri, Robert**—American, 1865—.

513. **Young Woman in Black.** Signed Robert Henri.  
76½ in. x 38 in.  
*Presented* 1911.

Johansen, John C.—American, 1876—.

514. **Piazza San Marco.** Signed J. C. Johansen, 1908,  
Venice. 28 $\frac{3}{4}$  in. x 38 $\frac{1}{2}$  in.  
*Presented* 1911.

Keith, William—American, 1839-1911.

515. **The Coming Storm.** Signed W. Keith, S. F. 25  
in. x 30 in.  
*Presented* 1911.

Mazzanovich, Lawrence—American, 1871—.

516. **April Twentieth.** Signed Mazzanovich. 30 in. x  
30 in.  
*Presented* 1911.

Metcalf, Willard Le Roy—American, 1858—.

517. **Ice-bound.** Signed W. L. Metcalf, 1909. 28 in. x  
25 in.  
*Presented* 1910.

Murphy, J. Francis—American, 1853—.

518. **The Hill Top.** Signed J. Francis Murphy, 1910.  
25 $\frac{1}{2}$  in. x 37 $\frac{1}{2}$  in.  
*Presented* 1911.

Ritschel, William—American, 1864—.

519. **Desert Wanderer, Navajo.** Signed W. Ritschel,  
1912. 47 $\frac{1}{2}$  in. x 57 $\frac{1}{2}$  in.  
*Presented* 1912.

Sparhawk-Jones, Elizabeth—American contemporary.

520. **Shop-girls.** Signed Elizabeth Sparhawk-Jones.  
37 $\frac{1}{2}$  in. x 47 $\frac{3}{8}$  in.  
*Presented* 1912.

Symons, George Gardner—American, 1861—.

521. **The Winter Sun.** Signed Gardner Symons. 48 in.  
x 72 in.  
*Presented* 1910.

**Van der Weyden, Harry—American, 1868—.**

522. **Christmas Eve.** Signed H. van der Weyden, 1910.  
42 in. x 52½ in.  
*Presented* 1910.

**Waugh, Frederick J.—American, 1861—.**

523. **Outer Surf.** Signed Waugh. 64 in. x 88 in.  
*Presented* 1911.

**Weir, J. Alden—American, 1852—.**

524. **The Gray Bodice.** Signed J. Alden Weir, 1898.  
29½ in. x 24½ in.  
*Presented* 1912.

**Wendt, William—American, 1865—.**

525. **When all the World is Young.** Signed William  
Wendt, 1911. 39½ in. x 54½ in.  
*Presented* 1912.

**West, Benjamin—American, 1738-1820.**

526. **Mary Magdalene Anointing the Feet of Christ.**  
45¾ in. x 56¾ in.  
*Presented* 1911.

**Whistler, James Abbott McNeill—American, 1834-1903.**

- ✓ 527. **In the Studio.** 24½ in. x 19½ in.  
*Presented* 1912.

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**Note.**—For sculpture presented by the Friends of American Art see No. 997, page 81.

*The beginning movement  
in America*  
*Butler Collection*

## AMERICAN PAINTINGS

### Butler Collection of Paintings by Inness

*Butler Collection*  
THE EDWARD B. BUTLER COLLECTION of paintings by George Inness, American landscape painter, 1825-1894, was presented by Mr. Butler to the Art Institute in 1911.

(Room 48)

575. **Summer in the Catskills.** Signed G. Inness, 1867. 20 in. x 30 in. The William T. Evans Collection, 1900.

576. **Catskill Mountains.** Signed G. Inness, 1870. 49 in. x 74 in.

577. **Twilight in Italy.** Signed G. Inness, 1874. 16½ in. x 25½ in.

578. **The Storm.** Signed G. Inness, 1876. 24½ in. x 37½ in.

579. **Landscape, Sunset.** Signed G. Inness, 1889. 22½ in. x 36 in.

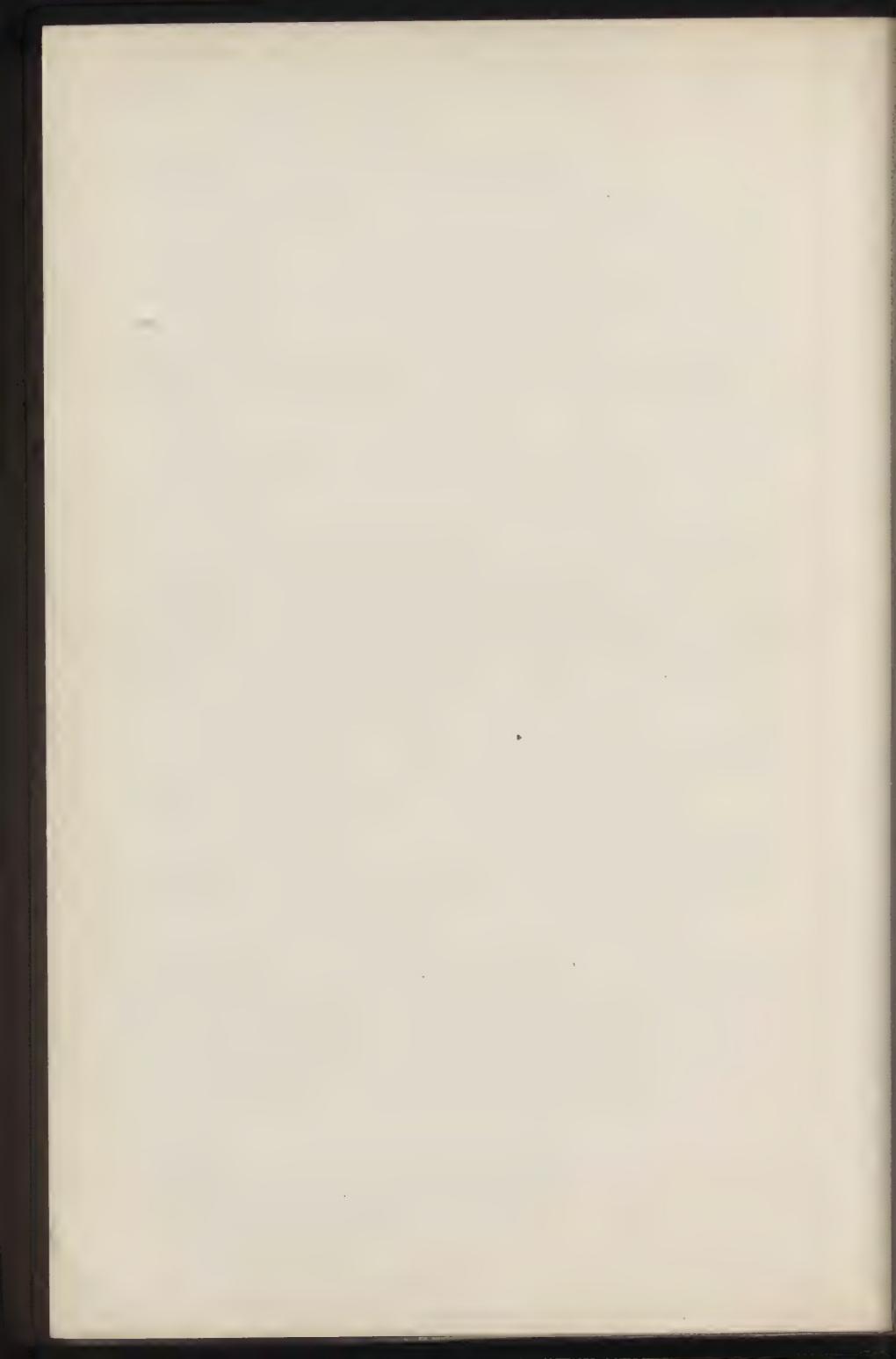
580. **Mill Pond.** Signed G. Inness, 1889. 37½ in. x 29 in. Thomas B. Clarke Collection, 1899.

581. **Sunset in the Valley.** Signed G. Inness, 1890. 22½ in. x 36 in. Thomas B. Clarke Collection, 1899.

582. **At Night.** Signed G. Inness, 1890. 22 in. x 26¾ in.

583. **Evening Landscape.** Signed G. Inness, 1890. 20 in. x 30 in.

584. **Autumn Woods.** Signed G. Inness. 29 in. x 44 $\frac{3}{4}$  in.
585. **Delaware Valley.** Signed G. Inness. 16 in. x 24 in.
586. **Landscape, near Montclair, New Jersey.** Signed G. Inness. 15 in. x 26 in.
587. **Moonrise.** Signed G. Inness, 1891. 30 in. x 25 in.
588. **Threatening.** Signed G. Inness, 1891. 30 in. x 45 in. Thomas B. Clarke Collection.
589. **Early Morning, Tarpon Springs.** Signed G. Inness, 1892. 46 in. x 32 in.
590. **The Home of the Heron.** Signed G. Inness, 1893. 30 in. x 45 in.
591. **Sunlit Valley.** Signed G. Inness, 1893. 24 in. x 36 in.
592. **The Afterglow.** Signed G. Inness, 1893. 27 in. x 32 in. Charles L. Hutchinson Collection, 1911.
593. **After a Summer Shower.** Signed G. Inness, 1894. 32 in. x 42 in. Thomas B. Clarke Collection, 1899.



## DRAWINGS

### ROOM 29

**Lhermitte, Léon Augustin**—French, 1844—.

605. **Rouen Cathedral.** Signed L. Lhermitte. Charcoal.  
*Presented by Ernest A. Hamill, 1894.*

606. **Evening Prayer.** Signed L. Lhermitte. Charcoal.  
*Presented by Ernest A. Hamill, 1894.*

**Burne-Jones, Edward**—English, 1833-1898.

607. "The Lord give thee understanding in all things." Charcoal. Collection of Charles Elliot Norton, 1912.

608. "Speak, Lord, for thy servant heareth." Charcoal. Collection of Charles Elliot Norton, 1912.

609. **Study of two angels.** Water color. Collection of Charles Elliott Norton, 1912.

**La Farge, John**—American, 1835-1910.

610. **Wisdom: design for window.** Signed La Farge. Pencil.

611. **St. George: design for window.** Pencil and water-color.

612. **Study for window.** Water-color.

613. **Study for window for Harvard Memorial Hall.** Pencil.

614-616. **Studies for "Autumn."** Three sketches. Pencil.

617-618. **Studies: two women.** Pencil.

Richardson, Frederick—American, 1862—.

619. At the Seaside. Signed Fred Richardson, Varengeville-sur-Mer. Pen and ink.

*Presented by the artist.*

620. The Hunting Season. Signed Fred Richardson. Pen and ink.

*Presented by the artist.*

Vanderpoel, John H.—American, 1857-1911.

621. Delavan, Wisconsin. Signed Vanderpoel. Pencil.

622. Looking toward Delavan, Wisconsin. Signed J. H. Vanderpoel. Pencil.

623. Study: head of a woman. Signed J. H. Vanderpoel. Pencil.

624. Study: head of a woman, in sunbonnet. Signed J. H. Vanderpoel. Pencil.

Low, Will H.—American, 1853—.

- 626-654. Designs for "Lamia" and "The Odes and Sonnets" of John Keats. In monochrome. (Room 37.)

*Purchased from Stickney Bequest, 1902.*

#### LAMIA

626. Lamia. Oil.

- 626½. Title page. Gouache.

627. Dedication. Gouache.

- 627½. Title to list of drawings. Gouache.

628. Head-pieces to list of drawings. Gouache.

- 628½. "A nymph, to whom all hoofed Satyrs knelt." Head-piece, Part I. Gouache.

629. "On this side of Jove's clouds." Gouache.
- 629½. "And so he rested on the lonely ground." Gouache.
630. "The words she spake came as through bubbling honey." Gouache.
- 630½. "I dreamt I saw thee, robed in purple flakes." Gouache.
631. "She bathes unseen." Gouache.
- 631½. "Pale grew her immortality, for woe of all these lovers." Gouache.
632. "The guarded nymph near smiling on the green." Gouache.
- 632½. "Into the green-recessed woods they flew." Gouache.
633. Decoration: Daffodils. Gouache.
- 633½. "By a clear pool, wherein she passioned to see herself." Gouache.
634. "Foremost in the envious race." Gouache.
- 634½. "Lycius, look back! and be some pity shown." Gouache.
635. Decoration—Love's mesh. Gouache.
- 635½. "Swoon'd, murmuring of love, and pale with pain." Gouache.
636. "The wide-spreaded night above her towers." Gouache.
- 636½. "As one came near with curl'd gray beard, sharp eyes, and smooth bald crown." Gouache.

637. "They had arrived before a pillar'd porch." Gouache.
- 637½. "Shut from the busy world of more incredulous." Tail-piece to Part I. Gouache.
638. "They were enthroned, in the even-tide, upon a couch." Gouache.
- 638½. "Deafening the swallow's twitter, came a thrill of trumpets." Gouache.
639. "She nothing said, but, pale and meek, arose and knelt before him." Gouache.
640. "It was the custom then to bring away the bride from home." Gouache.
- 640½. Five maidens with torches and a basket of fruit. Gouache.
641. "And shut the chamber up, close, hush'd and still." Gouache.
- 641½. "He met within the murmurous vestibule his young disciple." Gouache.
642. "They all moved to the feast." Gouache.
- 642½. "What wreath for Lamia? What for Lycius? What for the sage, Apollonius?" Gouache.
643. "Checking his love-trance, a cup he took full brimm'd." Gouache.
- 643½. "The sophist's eye, like a sharp spear, went through her utterly." Gouache.
644. "And Lycius' arms were empty of delight." Gouache.

644½. "And in its marriage robe the heavy body wound." Gouache.

645. Tail-piece: The History of the Book. Pencil.

## ODES AND SONNETS

646. Title page. Oil.

646½. Copyright device. Pen drawing.

647. Dedication. Oil.

647½. List of drawings. Gouache.

648. Table of contents. Oil.

648½. Ode on a Grecian urn. Oil.

649. To autumn. Oil.

649½. Sonnet: When I have fears that I may cease to be.  
Oil.

650. Fancy. Oil.

650½. Ode to a nightingale. Oil.

651. Ode to Psyche. Oil.

651½. Ode on melancholy. Oil.

652. La Belle Dame sans Merci. Oil.

652½. Ode: Bards of passion and of mirth. Oil.

653. The Eve of St. Mark. Oil.

654. Last sonnet. Oil.

**Blashfield, Edwin Howland—American, 1848—**

## STUDIES FOR MURAL DECORATIONS

655-656. For Minnesota State Capitol, senate chamber.

655. Indian. For lunette: The discoverers and civiliz-

ers led to the source of the Mississippi. Signed Edwin H. Blashfield, 1904. Crayon.

656. **Three Women.** For lunette: Minnesota as a grain state. Signed E. H. Blashfield, 1904. Crayon.

657-661. **For Court House, Baltimore, Maryland.**

657. **Head of a Woman.** For painting: Washington laying his commission at the foot of Columbia. Signed Edwin H. Blashfield. Crayon.

658. **Head of Columbia.** For same decoration. Crayon.

659. **Figure of Columbia.** For same decoration. Three studies. Signed E. H. Blashfield. Pencil.

660. **Children.** For same decoration. Two studies. Signed Edwin H. Blashfield. Pencil.

661. **Lord Baltimore and Equity.** For painting: The Edict of Toleration of 1649. Signed Edwin H. Blashfield. Crayon.

662-665. **For the College of the City of New York, in the Great Hall.**

662. **Figure of Wisdom.** For decoration: The Graduate. Signed Edwin H. Blashfield, 1907. Crayon.

663. **Group of Four Men** representing various branches of human thought. For same decoration. Signed E. H. Blashfield. Crayon.

664. **Group of Five Men**, representing various branches of human thought. For same decoration. Signed E. H. Blashfield. Crayon.

665. **Group of Children.** For same decoration. Signed E. H. Blashfield, Sept., 1907. Crayon.

666-667. For Prudential Insurance Building, Newark,  
N. J.

666. Flying Figures. For Board Room decoration.  
Signed E. H. Blashfield. Pencil.

667. Figure of Woman. For same decoration. Signed  
E. H. Blashfield. Crayon.

668-669. For House of George W. Childs Drexel.

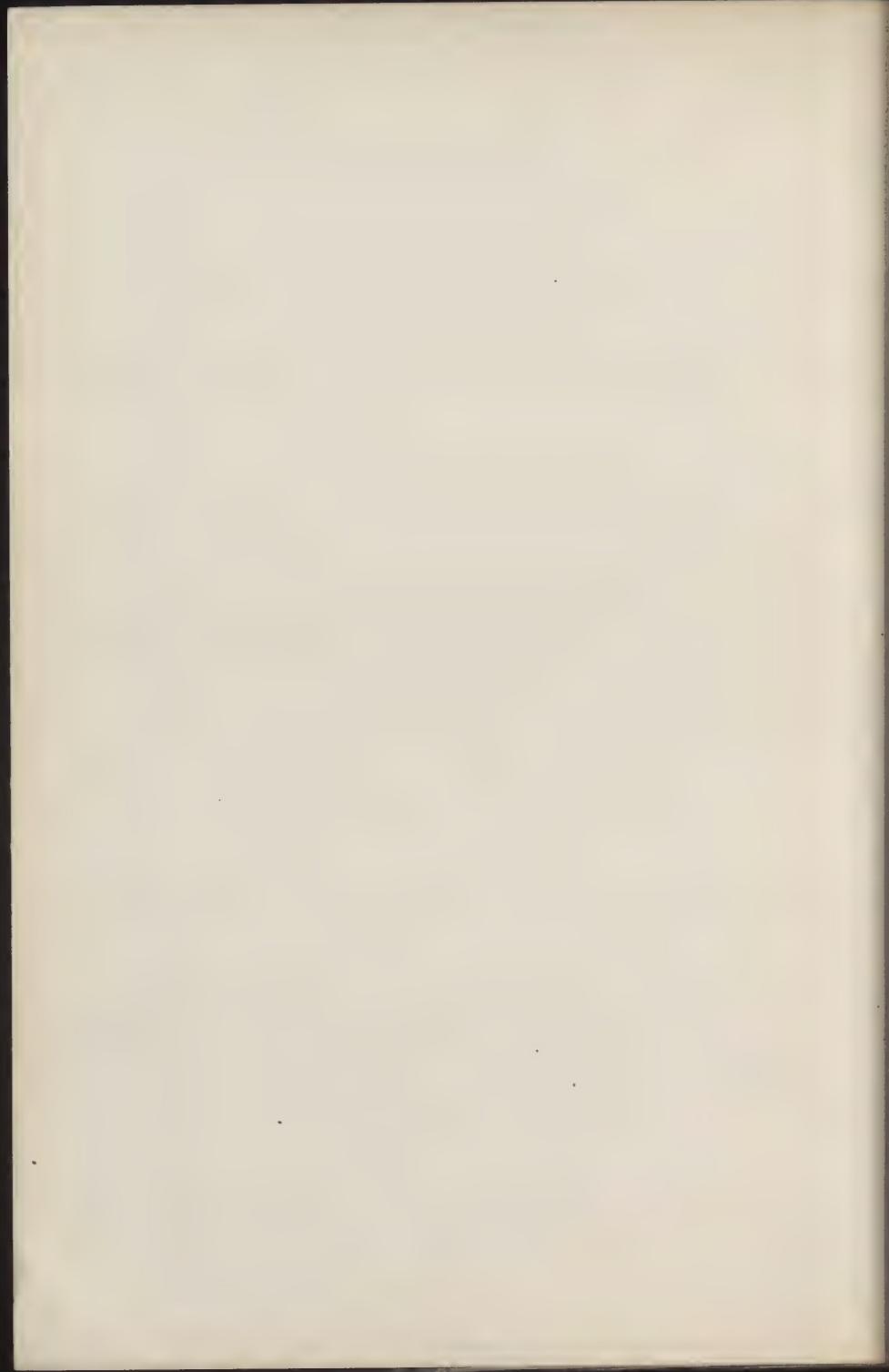
668. Portia, symbolizing the Law. For library. Signed  
E. H. Blashfield. Crayon.

*Presented by the artist, 1909.*

669. St. Francis of Assisi, symbolizing Religion. For  
library. Signed Edwin H. Blashfield. Crayon.

670. For House of Mrs. Collis P. Huntington. Terpsi-  
chore. Central figure for drawing room ceiling. Crayon.  
Signed Edwin H. Blashfield.

671. For "Masques of Cupid," a book of parlor plays.  
"Kneel for an ave's space." Crayon.



## PRINTS

### ROOMS 58, 59

The print collection consists of about 1,150 examples. The Stickney and Fair collections of various etchings and engravings include works by Rembrandt, Van Ostade, Piranesi, Meryon, Lalanne, Legros, Whistler, Haden, Zorn and others. There are also individual collections of etchings by Meryon, Piranesi, Whistler, Haden, Pennell, Herman Webster and Robert Blum. The Howard Mansfield Collection of Etchings by Meryon, purchased from the bequest of Mrs. Elizabeth Hammond Stickney, is a nearly complete collection of the artist's works. The impressions are of the highest quality. Changes in the artist's conception of his compositions are illustrated as a rule by impressions of different states of the plates.

A limited number of the prints is exhibited on the walls of the print rooms. This exhibition is changed from time to time. The remaining prints are housed in cases and will be shown at any time by the assistant in charge. There is a card catalogue of the entire collection. There are also two special catalogues in print:

Catalogue of Etchings by Charles Meryon in the Howard Mansfield Collection (Stickney Bequest).

Catalogue of Etchings by Joseph Pennell in the Joseph Brooks Fair Collection.

An almost complete set of the chromo-lithographic reproductions published by the Arundel Society of London, 1856 to 1897, is hung in corridor 33. The greater part of this collection was presented by Mr. Edward Ayer.

The Nickerson collection of prints is exhibited with the Nickerson paintings and is therefore included in this catalogue.

## THE NICKERSON COLLECTION

SEE PAGES 122, 141.

## Etchings and Engravings

ROOM 44

**Bellows**, Albert F.—American, 1830-1883.

676. **The Inlet.** Etching. Signed on plate and on margin A. F. Bellows.

**Chauvel**, Théophile—French, 1831-1909.

677. **Evening Shadows.** Etching after B. W. Leader. Signed on margin B. W. Leader, T. Chauvel. With letters.

**Courtry**, Charles Louis—French, 1846-1897.

678. **Bringing Home the Cows.** Etching after Troyon. Etched on margin: C. Troyon pinx., Ch. Courtry sc. 1875.

**Haig**, Axel Herman—Swedish, 1835—.

679. **Westminster Abbey Interior.** Etching. Signed on margin A. H. Haig. Monogram and date 1885 on plate.

680. **Chartres Cathedral, North Porch.** Etching. Signed on margin Axel H. Haig. Monogram and date 1882 on plate.

681. **Aisle of Chartres Cathedral.** Etching. Signed on margin A. H. Haig. Monogram and date 1881 on plate.

682. **Street in Chartres.** Etching. Signed on margin Axel H. Haig. Monogram and date 1882 on plate.

**Lander**, Benjamin—American contemporary.

683. **Sabina's Stream.** Etching. Signed on plate and on margin Benj. Lander.

**Law, David—Scotch, 1830(?)-1901.**

684. **Venice by Night.** Etching. Signed on margin  
David Law.

**Mannfeld, Bernhard—German, 1848—.**

685. **Albertsburg.** Etching. Dedication and date 1884.  
Signed on margin B. Mannfeld.

**Rodriguez, Gaston Louis Stephane—French contemporary.**

686. **The Mouthful.** Etching after Millet's painting "La  
Becquée" in the museum at Lille. Signed on margin  
Rodriguez.

**Bartolozzi, Francesco—Italian, 1725-1815.**

687. **Queen Elizabeth Striking Essex.** Stipple engrav-  
ing.

688. **The Dowager Queen of Edward IV,** parting with  
the little Duke of York. Stipple engraving after G. B.  
Cipriani. With letters.

689. **Marie Stuart Refusing the Crown.** Stipple engrav-  
ing after G. B. Cipriani. With letters.

690. **Vortigern and Rowena.** Stipple engraving after J.  
F. Rigaud. With letters.

**Desnoyers, Auguste Gaspard Louis Boucher—French, 1779-  
1857.**

691. **Belisarius.** Line engraving after F. P. Gérard.  
Dedication to Talleyrand and date 1806. With letters.

**Gilbert, Achille—French contemporary.**

692. **The Sheepfold.** Etching after Charles Jacque.  
Signed on margin Achille Gilbert, Ch. Jacque.

**Longhi, Giuseppe**—Italian, 1766-1831.

693. **Galatea.** Line engraving. After painting by Francesco Albani, in the Dresden gallery. Dated 1813. With letters.

**Morghen, Rafaello**—Italian, 1758-1833.

694. **Aurora.** Line engraving. After a drawing by Antonius Cavallucci of the fresco by Guido Reni in the Rospigliosi palace, Rome. Dedication to Prince Joseph Rospigliosi. Dated 1787. With letters.

**Müller, Johann Frederich Wilhelm**—German, 1782-1816.

695. **The Madonna di San Sisto.** Line engraving. After a drawing by Seidelmann of the painting by Raphael in the Dresden gallery. 1816. Dedication to the King of Saxony. With letters.

**Nanteuil, Robert**—French, 1630-1678.

696. **Portrait of Michael Le Masle.** Engraving, with letters, dated 1661.

**Audran, Jean**—French, 1667-1756.

697. **Portrait of Rubens.** Line engraving, after a drawing by I. M. Nattier of a painting by Van Dyck. Dated 1710. With letters.

**Trouvain, Antoine**—French, 1656-1710.

698. **Marriage of Marie de Medici and Henry IV,** the queen's uncle acting as proxy. Line engraving. After a drawing by I. Nattier of a painting by Rubens in the Louvre. With letters.

**Stacpoole, F.**—London.

699. **Persepolis.** Mezzotint. After Briton Rivière. Signed Briton Rivière, F. Stacpoole.

**Wille, Johann Georg**—German, 1715-1808.

700. **Death of Mark Antony.** After painting by Pompeo Batoni, in the Dresden gallery. Line engraving.

**Japanese Color Prints**

Room 43

**Eishi (Hosoda).**

701. **Woman with Mirrors.** About 1795. Signed.  
702. **Pleasure Boats on Somidagawa River.** About 1790.  
Signed.

**Harunobo (Suzuki).**

703. **Woman with Lacquer Cups.** About 1766.  
704. **Iseya Women Watching Fire-works.** 1765. Signed.

**Hiroshige—1797-1858.**

705. **Moonlight on the Tama-gawa.** From "Eight scenes of the suburbs of Yedo (Tokyo)." Inscribed ode. 1830.  
Signed.  
706. **Kingfisher on Tree Stump.** Inscribed ode. 1825.  
Signed.  
707. **Kingfisher in Flight.** Inscribed ode. About 1825.  
Signed.  
708. **Twilight at Seta.** From "Eight scenes in the province of Omi." Signed.  
709. **Pine Tree at Sakai,** province of Senshu. From "One hundred scenes of all provinces." About 1845. Signed.  
710. **Grounds of Temple Naruta-san,** province of Shimo'osa. From "One hundred scenes of all provinces." About 1845. Signed.

**Hokusai (Tamekaz).**

- 712-719. From the series **Skika-Shashin-Kagami** (illustrating Chinese and Japanese poems):  
712. **Touraki,** Japanese ode composer with attendants, on bridge. Signed.

713. Youths' Excursion. Signed.

714. Li T'ai Po'k, Chinese poet, looking at waterfall. Signed.

715. Early Morning Attack. Illustration of a Chinese and Japanese anecdote. Signed.

716. Old Man Crossing Bridge, on moonlight night. Signed.

717. Japanese Ambassador to China and attendants, viewing landscape. Signed.

718. Winter Scene. Chinese horseman and attendant. Signed.

719. Imperial Court Official and attendants, kneeling upon the beach. Signed.

720. Landscapes after old Dutch method of engraving. Unsigned, but with Hokusai Sensei zu (pictured by Prof. Hokusai) inscribed on the cover.

1. Twilight at Seta.
2. Castle at Awaz.
3. Autumn moon over Ishiyama Mountain.
4. Wild geese flying down upon Katata.
6. Rainy night at Karasaki.
7. Ringing the Mii (temple) bell in evening.
8. Boats returning home at Yabasé.

721. Cranes alighting on trunk of pine tree. Signed.

Hokusai (Gakyo).

722. Country Scene with merry-makers. Signed.

Hokusai (Soriga).

723. Women Drying Cloth. Signed.

Kiyonaga (Torii).

725. Festival Scene in Palace. About 1770. Signed.

Kuniyoshi (Utagawa).

726. Fuji-san from Tokyo. From "Thirty-six views of Fuji-san." About 1840. Signed.

Sharak.

727. An Actor. About 1797. Signed.

Shuncho (Katsukawa).

728. Cherry Blossoms at Neno Edo (Tokyo). About 1782. Signed.

729-730. From "The Twelve Periods of the Year." About 1785. Signed.

729. The Sixth Month.

730. The Eleventh Month.

Shumman or Toshimitsu (Kubo).

731. Temple Scene. About 1787. Signed.

Toyohiro (Utagawa).

732. Women Cleaning Well in Shogun's garden. 1795.  
Signed.

Toyokuni I (Utagawa).

733. Royal Wedding Procession. About 1791. Signed.

Toyokuni III (Utagawa).

- 734-735. Theatrical Scenes. Signed.

Toyokuni III (Kunisada).

736. Pleasure Boats on the Smida river. Signed.

737, a-b. Theatrical Scenes. Signed.

Kunimaru.

738, a-b. Theatrical Scenes. 1820.

Utamaro (Kitagawa).

739. Japanese Woman. From "Selection of Eastern Beauties." About 1795. Signed.

740. From "Eight Sights of Tosei Skimono." About 1796. Signed.

741. Second Scene of Chushingra (Forty-seven loyal Ronins). About 1795. Signed.

742. Garden Scene, with women matching shells.

## VARIOUS COLLECTIONS

METAL WORK

MEDALS AND PLAQUETTES

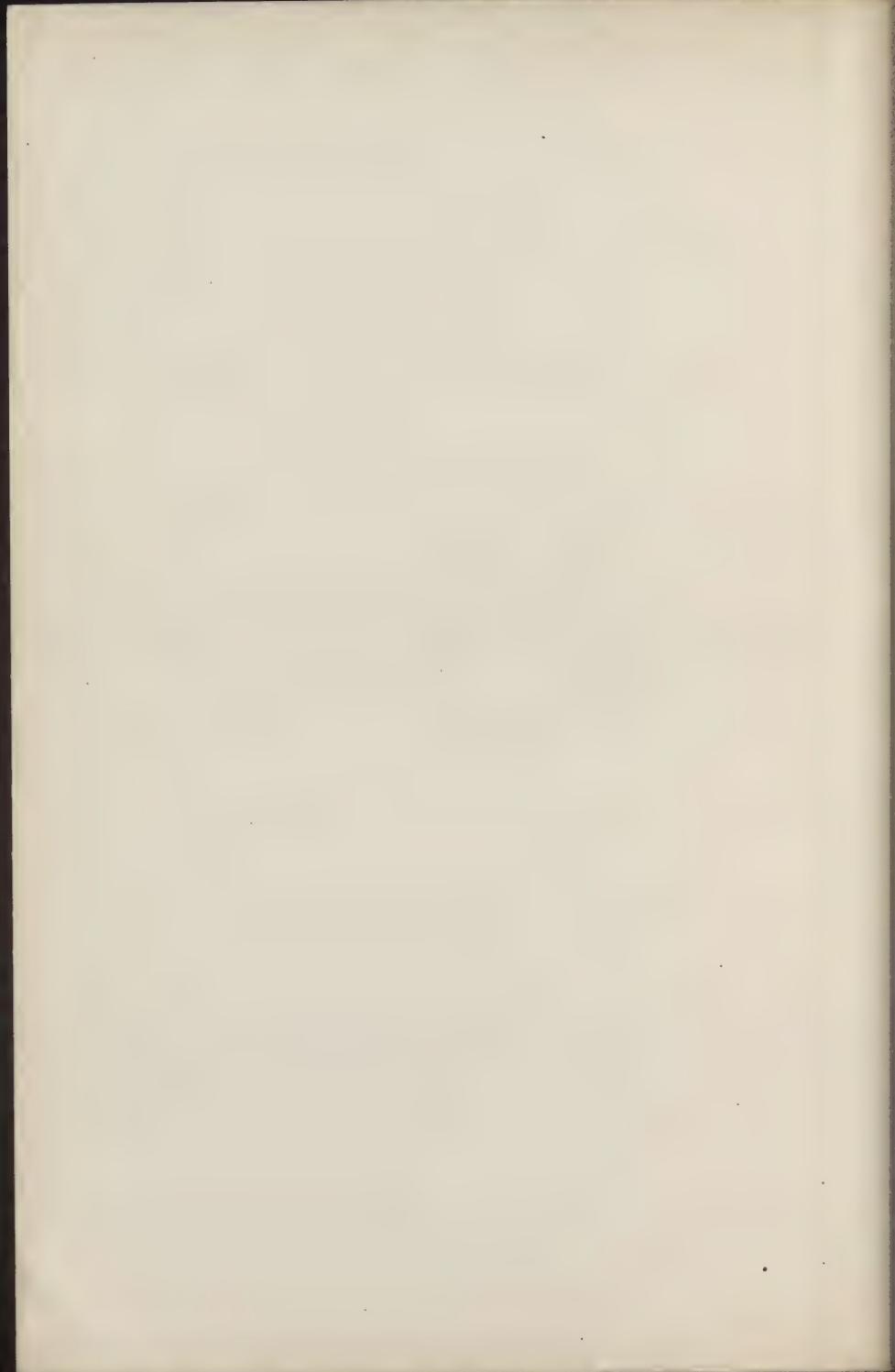
NICKERSON COLLECTION  
OF ORIENTAL ART

EGYPTIAN ANTIQUITIES

CLASSICAL ANTIQUITIES

CERAMICS

COLLECTION OF THE  
ANTIQUARIAN SOCIETY



## METAL WORK

NOS. 1401-1441 PRESENTED BY MARTIN A. RYERSON AND  
CHARLES L. HUTCHINSON

1401. **Armor.** Electrototype copy of a complete suit of nineteen pieces, silvered and oxidized. Original in the Musée d'Artillerie, Paris. North Italian, XVI century. (Room 49.)
1402. **Armor.** Made for Henry II of France. Electrototype copy, silvered and oxidized. The suit is embossed with scenes from the latter part of the life of Pompey. Original in the Musée des Souverains, in the Louvre. French, XVI century. (Room 49.)
1403. **Shield,** pear-shaped, belonging to the above armor, repoussé and chased. (Room 49.)
1404. **Trophy of Arms,** comprising silvered and oxidized electrototype copies of the following pieces:
- a. **Helmet of Francis I of France.** In the Musée d'Artillerie, Paris. Italian, XVI century.
  - b. **Pair of Halberds.** Blade engraved and chased.
  - c. **Pair of Spear Heads,** plain.
  - d. **Pageant Shield,** elliptical with indentations. Repoussé and chased with five medallions.
  - e. **Sword** of rapier type. Basket hilt with long, straight quillons and knuckle bow or finger guard. Spanish, late XVI century.
  - f. **Sword** with thin, narrow blade. Hilt with straight cross guard, elaborately decorated.
  - g. **Pair of Pole Axes.** Chased in very low relief. Arms of Austria in central medallion. (Room 47.)

**1405. Trophy of Arms.** Silvered and oxidized electrotype copies of fifteen pieces, including twelve from the suit of plate armor in the Musée d'Artillerie, Paris, known as the Armure aux Lions, said to have been made for Francis I of France. Repoussé and chased, with decorations in which a lion's head is often repeated. Italian, XVI century. (Room 47.)

- a. **Helmet** in the form of a lion's head.
- b. **Breast Plate**.
- c. Two **Pauldrons**, shoulder pieces.
- d. Two **Rerebraces**, guards for the upper arm.
- e. Two **Cubitières**, elbow pieces.
- f. Two **Vambraces**, guards for the forearm.
- g. Two **Gauntlets**.
- The three pieces not belonging to the above suit are:
- h. **Ceremonial Mace**.
- i. Two **Spear Heads**. Originals in the imperial arsenal of Tsarkoë-Selo, Russia. A solid stem runs lengthwise through the middle of the blade, with a figure of Hercules on each side. Russian, XVII century.

**1406-1423. Sword Guards**, wrought iron, Japanese. (Room 43.)

**By Hompo**—XVI century.

1406. Serpent design. Signed.

**By Kinai**—XVII century.

1407. Arabesque decoration with orchids.

1408. Rice stalks and grasshoppers.

1409. Climbing plant.

1410. Phoenix.

1411. Shell design.

1412. Autumn flowers and crickets.

**By Unknown Artist—XVII century.**

1413. Sprays of morning glory.

**By Masanaga of Yeddo—XVII century.**

1414. Flying storks. Signed.

**By Naoshige—XVII century.**

1415. Carp in arabesque design. Signed.

**By Miochien Yoshikisa—XVII century.**

1416. Phœnixes flying. Signed.

**By Masatika of Yeddo—Early XVIII century.**

1417. Branch of the momiji tree.

**By Masatika of Yeddo.**

1418. Cherry blossoms. Signed.

**By Kiyotsugu—XVIII century.**

1419. Arabesque decoration with two oval medallions, cherry blossoms and other flowers. Signed.

**By Sokuma Yoshodide of Yeddo—XVIII century.**

1420. Flock of geese. Signed.

**By Kuanju of Yeddo—XVIII century.**

1421. Branch of bamboo.

**By Suruga Takuti—XVIII century.**

1422. Bamboo decoration.

**Unknown Artist of Yeddo—XVIII century.**

1423. Carnations, conventionalized.

1424. Circular Shield by C. Hj. Norrström, Stockholm, Sweden. Original work in steel, with etched ornamentation enriched with gold. The central portion is occupied by an etched picture of Valkyries carrying dead warriors from the field of battle in triumph to Valhalla. Signed C. Hj. Norrström, 1886. (Room 47.)

1425. **Dragon by Miochin Menefusa.** Wrought iron, made flexible by numerous joints. XVII century. (Room 43.)
1426. **Nest of Bronze Weights,** ten in number. (Room 43.)
1427. **Cruet.** Gilt bronze chiseled. Japanese, XVII century. (Room 43.)
1428. **Flower-Pot by To-un,** on a stand with four feet. Arabesque decoration in relief. Signed by To-un, one of the three great Japanese bronze workers of the XIX century. (Room 43.)
1429. **Cut Flower Holder** of cast bronze. Lustrous dark finish with red spots. Japanese, XVII century. (Room 43.)
1430. **Amphora** of cast bronze, Japanese. Ornamented in high relief with twenty crabs cast solid with the vase. About 1873. Designed by Hogetsusai Ichibee, of Tokio, "proprietor of fishing boats." (Room 43.)
- 1431-1433. **Pewter Vessels,** cast in metal moulds. Designed, cast and engraved by Jules Brateau. XIX century. *Presented by Martin A. Ryerson, 1892.* (Room 54.)
1431. **Ewer and Tray,** with elaborate allegorical decorations in relief.
1432. **Porringer and Tray.** The decoration of the porringer lid is in five panels, symbolizing the principal rivers of France. A central group in the round represents the abduction of a nymph.
1433. **Coffee Pot and Tray,** with the coffee plant conventionally represented.
1434. **Tankard and Plate** of silvered copper, made about 1600. *Presented by Charles L. Hutchinson.* (Room 54.)

- 1436. **Door Nails**, old Spanish, 23.
- 1437. **Door Nails**, French renaissance, 26.
- 1438. **Door Nails**, French Gothic, 27.
- 1439. **Door Ornaments**, 4.
- 1440. **Knocker**.
- 1441. **Knockers**, old Spanish, large, 3.  
(Nos. 1436-1441 are in Room 20.)

Nos. 1455-1464 PRESENTED BY MRS. ARCHIBALD J. McBEAN

- 1455. **Tea Kettle, Japanese**. Cast iron. Bronze lid with shell decoration, incised. (Room 43.)
- 1456. **Tea Kettle, Japanese**. Cast iron. Relief decoration. (Room 43.)
- 1460. **Silver Opium Box, Chinese**. Made at Ning Po. Hexagonal, with a floral panel in relief on each side. (Room 43.)
- 1463. **Incense Burner, Chinese**. Shallow bronze bowl. Modern. (Room 43.)
- 1464. **Small Reliquary, Japanese**. A gold flower, on the back of a gold tortoise, supports a crystal flask. Silver base with gilt reliefs. (Room 43.)
- 1472. **Bronze Koro** (incense burner), Japanese. The reliefs illustrate the warfare with the dragons which according to Japanese mythology once devastated whole provinces. They were finally deprived of power by a wizard's charm. The figure on top is a wizard laughingly awaiting the approach of two dragons. Cast and finished by Yamanaka of Tokio. (Room 49.)  
*Presented by Marshall Field, 1887.*

**Medals and Plaquettes**

The collection of medals and plaquettes is installed in cases in corridors 29 and 33. There are about four hundred examples. More than two hundred and seventy of these were presented by Blewett Lee. The greater part of the remaining medals were the gift of Charles L. Hutchinson and Martin A. Ryerson. The medallists of France, Holland, Belgium, Austro-Hungary, Germany and the United States are well represented. There are groups of considerable importance of works by Roty, Chaplain, Charpentier, Dubois, Daniel Dupuis, Vernon, Victor Brenner and Henri Kautsch.

## ORIENTAL APPLIED ART

THE NICKERSON COLLECTION (Rooms 41, 42, 44), was presented to the Art Institute by Mr. and Mrs. Samuel M. Nickerson in February, 1900. Since there is a special catalogue of this collection the description of the collection in this present general catalogue is very brief. For other objects in the collection (oil paintings, water-colors, prints) see pages 122, 141 and 162.

### CASE 1, ROOM 42

- 1-116. **Carved Jade.** Bowls, cups, vases, snuff bottles, plates, etc. By Chinese artists except the following numbers which are of East Indian workmanship: 12, 13, 20, 27, 41, 42, 50-59, 67, 81, 85, 113, 116.
117. **Carved Jade.** Seventy-three buckles and badges. Chinese.
118. **East Indian Jewelry.**

### CASE 2, ROOM 42

- 1-72. **Crystals and other Hard Stones.** Chinese, Japanese and Indian workmanship. These include carvings in many varieties of crystal and agate and a few specimens of amber, carnelian, chalcedony, lapis-lazuli, etc.
- 124 **Chinese Snuff Bottles** in onyx, amber, bloodstone, turquoise, amethyst, etc. Not numbered.

### CASE 3, ROOM 41

**Buddhist Shrine, Japanese.** Exterior, black lacquer with metal mountings; interior, gold lacquer with open work in metal and carved and gilded wood. The shrine encloses symbolic figures in bronze, Ahmithaba under a canopy, and Buddha on a lotus pedestal in front. On top of the case is a bronze figure of Buddha.

## CASES 4, 5, ROOM 42

- 1-85. Japanese Lacquer Inro (medicine boxes), with ornamental slides and netsukes.
- 86-184. Japanese Lacquer Objects of various forms, boxes, writing cases, stands, trays, cups, etc.
133. Hibachi (portable furnace in which charcoal is burned). Made by Korin.
135. Daimio Saddle and Stirrups.
136. Lady's Toilet Set. About forty pieces. Signed Tane-Sada.
138. Bow and Arrows.
- 139-141. Flute, pipes, drum.
142. War fan.
- 143-147. Writing cases.
175. Wooden mace.

## 185. Cinnabar Lacquer, Japanese.

- 186-188. Cinnabar Lacquer, Chinese. Jar, writing set, cup stand.

## CASE 6, ROOM 41

## 1-100. Chinese Porcelain.

- 1-4. Hard paste porcelain. Large vases on brackets outside of case.
- 5-21. Hard paste porcelain. XV-XVIII centuries.
- 22-24. Blue and white porcelain. Large plaques on wall above case. 22 is Persian.
- 25-100. Hard and soft paste porcelain. XV-XVIII centuries.

**101-139. Japanese Porcelain and Pottery.**

101-110. Nabeshima hard paste porcelain. XVIII and XIX century.

111-139. Japanese pottery of various kinds. Bowls, jars, vases, cups, etc.

## CASE 7, ROOM 41

**1-45. Cloisonné Enamel.**

1-8. Chinese. Koro (incense burner) and vases. On pedestals outside of case.

9. Japanese. Pair of vases.

10-27. Chinese. Vases and other objects.

28. Japanese. Vases and incense burner.

29-38. Chinese. Incense burners and other objects.

45. Altar set. Incrusted Chinese cloisonné (Cham-plevée).

**46. Iron Koro, Japanese. Gilt ornamentation.****47-111. Bronzes, Japanese and Chinese.**

47. Japanese vases.

48-75. Chinese vases, censers, etc.

76-90. Japanese vases, censers, etc.

## CASE 8, ROOM 41

**1-39. Japanese Swords.****40-105. Sword Guards.****106-169. Knife Handles.****170. Sword Ornaments.** Collection of eighty ornaments in iron and bronze with decorations in gold, silver, etc.

- 1-11. Japanese Pipes.
12. Silver Inkstand.
- 13-27. Japanese Pouches and Boxes.
- 28-47. Japanese Ivory Carving.
- 48-109. Carved Netsukes, Ivory and Wood.

## EGYPTIAN ANTIQUITIES

PRESENTED BY CHARLES S. HUTCHINSON, HENRY H. GETTY, MARTIN A. RYERSON AND NORMAN WAIT HARRIS.

ROOM 16

**Prehistoric Pottery.**

**Stone Objects, vases, statuettes, etc.**

**Model of Boat.** Wood. Fourteen rowers and one man with steering oar.

**Grave Stelæ,** inscribed with name and position of the deceased, together with a stereotyped prayer for his welfare in the hereafter; and other inscribed tablets of various kinds.

**Alabaster Vases, etc.**

**Bronze Figures** of gods, sacred animals, implements, etc.

**Ushebtî** (respondents), figures of terra cotta, stone, wood, etc., placed in graves with the idea that they would respond for the deceased and act as his substitute in performing manual labor.

**Canopic Jars.** Funeral vases of limestone or pottery, used to contain the vital organs of the deceased for preservation in the tomb.

**Mummy Masks.**

**Beads** of glass, stones and faience glazed in colors.

**Amulets** in the form of miniature figures of deities, sacred animals, etc., in stones, metals and pottery glazed in colors.

**Pottery.** Small vessels in glazed and unglazed pottery.

**Finger-rings, ear-rings, necklaces, bracelets and chains of precious metals set with various stones.**

**Mastaba-tomb Reliefs.** The deceased is shown receiving offerings and his servants are depicted at their daily tasks on his estate.

**Mummy Cases and Coffins.**

**Coffin of Se-deds,** XI dynasty (2160-2000 B. C.), before the period of decorated mummy cases. A plain, rectangular wooden box with a narrow line of inscription around sides and on top.

**Decorated Mummy Case of Nesy-pa-hri-het,** a priest of Amen, XXI dynasty, XI century B. C., about 1000 years later than the coffin described above. Empty.

**Decorated Mummy Case,** containing mummy (never unrolled) of a woman named Wenu-hotep, VII century B. C.

**Decorated Mummy Case,** containing mummy (never unrolled) of a princess, XXII dynasty (945-745 B. C.).

**Scarabæi,** or seals in the form of the sacred beetle. This collection of royal seals, about 650 in number, is almost a complete series from the time of Menes (3400 B. C.), down to the Christian era, when ancient Egypt passed out of history. The scarabs are made of a great variety of stones and gems, and bear the cartouche or signet of the monarch whom they represent.

**Book of the Dead.** Fragment of papyrus manuscript from coffin of a priestess, XX dynasty (1200-1090 B. C.)

*Presented by Robert H. Fleming.*

## GREEK AND ROMAN ANTIQUITIES

### ROOM 15A

The greater part of this collection was presented by Martin A. Ryerson, Charles L. Hutchinson and Philip D. Armour. The collection of antique glass in cases 16 and 44 was the gift of Joseph Rosenbaum. There are also individual contributions to the collection by William T. Baker, Charles Counselman, John H. Dwight, Thies J. Lefens, James W. Ellsworth, Robert A. Waller, Elbridge G. Keith, George Schneider, H. H. Kohlsaat, Edward B. Butler, David W. Irwin, Ebenezer Buckingham, Edward E. Ayer and Alfred Emerson.

#### Greek and Roman Sculpture

##### STATUES

**Fragment of a Venus Genetrix**, waist to knees. White marble. Late copy of a V century Greek statue. See Sculpture Collection 47.

**Torso of a Young God**. Late copy of a IV century Greek statue.

**Torso of Male Figure**, semi-nude. White marble. Late reproduction of a IV century Greek statue.

**Torso of Nude Male Figure**, restored as Herakles with apples and club. Statuette. Late copy of IV century Greek statue.

**Greek Philosopher**, seated, with scroll. Marble statuette. Late copy of a III century Greek portrait statue.

**Torso of a Tortured Satyr**, wearing panther skin. Mutilated marble statuette.

**Faun Pillowed on Wineskin.** Mutilated marble statuette and plinth. Late Greek.

**Fragment of Marble Dolphin,** belonging to a statue of Aphrodite, similar to the Venus de' Medici. Greek, III century B. C.

**Fragments of Hands,** belonging to life-size marble statues. Pair of joined hands; a right hand closed on a sword hilt.

**Terminal Figure of Eros.** Winged youth draped with animal's skin. Attached to a pilaster.

**Cupid asleep on a lionskin, with the club of Hercules.** Late Roman work.

#### BUSTS AND HEADS

**Head of Athena** in Corinthian helmet. Basalt.

**Head of Bearded Satyr** or Seilenos, crowned with ivy. White marble. Found on the Via Flaminia near Rome, 1888. Roman, reproducing a Greek motive of III or II century B. C.

**Head of a Roman Boy.** White marble. Found at Rome. I century A. D.

**Small Head of a Boy.** White marble. Found at Rome. Perhaps a Roman reduction of an earlier Greek work.

**Bust of a Bearded Man.** White marble. Found in Rome. Roman, II or III century A. D.

**Head of a Roman Woman,** thought to be Faustina the elder, wife of Antoninus Pius, 138-161 A. D. White marble. Found at Rome.

## FRAGMENTS OF FURNITURE AND ARCHITECTURE

**Fragments of Furniture:** sculptured bench and table legs of white marble. Roman, II and III centuries A. D.

**Fragments of Architecture.** Mostly of sculptured white marble, showing typical examples of Roman decorative design. Roman, I to IV century A. D.

## BRONZES

**Hand Mirror.** A siren with recurved wings decorates the handle. Greek workmanship, V century B. C.

**Standing Mirror** with support in the form of a figure of Aphrodite. Greek, V century B. C.

**Pair of Handles** from Etruria. Green bronze. Attachments modeled in palmettes.

**Strigil** said to be from Magna-Græcia. Handle in form of two figures embracing. Etruscan style.

## Pottery

**Vases.** There are in this collection about seventy examples of antique earthenware vessels, Cypriote, Etruscan, Greek and Roman. Greek vases, of a great variety of shapes, form the largest part of the collection. They illustrate the following styles of decoration:

Corinthian: superimposed horizontal bands of brownish-black figure decoration (mostly animals) on flower studded yellow ground.

Black-figured: black figure subjects on buff or light red ground; incised lines and retouches of red and white used for details.

Red-figured: figure subjects reserved in orange or light red, and background painted black; lines in black and dilute color and retouches of white and red used for details.

White ground vases in various styles: black figures; figures in dilute color outline; figures in outline filled in with colors.

Black monochrome ware, plain and relief-pressed.

**Terra-cotta Figurines** and fragments found in the Greek islands of the Mediterranean; also flat terra-cotta masks.

**Roman Lamps** of various designs.

**Antique Glass Vessels** of various shapes.

Cases 16 and 44 presented by Joseph Rosenbaum.

**Fragments of Pompeian Wall Paintings.**

*Presented by Edward E. Ayer.*

**Greek and Roman Coins.**

## CERAMICS

ROOMS 14, 49, 54

**Amelia Blanxius Memorial Collection** of English and American Earthenware and Porcelain. More than 1,000 pieces (Room 14.)

*Presented by Mrs. Jene E. Bell and Mrs. Emma B. Hodge, 1912.*

**Porcelains**, Wedgwood, Chelsea and Spode. XVIII and early XIX centuries.

*Presented by James Viles.*

**Ancient American Pottery**, 51 pieces, from ruins in New Mexico.

*Presented by James W. Ellsworth, 1889.*

**Pottery from Rhodes and Persia**. XVII-XVIII centuries.

**Korea Pottery**. Korai dynasty, 918-1392 A. D. Incised and Mishima styles of decoration.

**Korean Incense Burner**. Lotus shape, polychrome. XIX century.

*Presented by Mrs. Archibald J. McBean.*

**Staffordshire Pottery**, c. 1820-1850. Chiefly American subjects.

**Kellinghausen Plates**, two. German, XVIII century.

*Presented by Mrs. A. A. Sprague, 1908.*

**Pennsylvania German Ware**. Glazed brown earthenware with slip and incised decoration. Late XVIII and early XIX century.

**Porcelains**, 65 pieces, chiefly French of the XIX century and English of the XVIII and XIX centuries.

*Presented by Alfred Duane Pell.*

**Rookwood Pottery.** Examples of Standard, Iris, Vellum, Goldstone and Mat ware. American, c. 1906.

**Newcomb Pottery.** Vase, Iris design.

**Garden Jars,** two, glazed.

*Presented by Northwestern Terra-Cotta Co.*

**Ancient American Vase,** black with white decoration.

*Presented by D. Henry Sheldon.*

**Glass.** XVIII century. Two specimens.

*Presented by Mrs. A. A. Sprague.*

NOTE.—For other pottery see Egyptian Antiquities, Greek and Roman Antiquities, Nickerson Collection, Antiquarian Society Collection. There is also an important loan collection, the Frank W. Gunsaulus Collection of Old Wedgwood, containing about 270 pieces, installed in Room 15.

## COLLECTION OF THE ANTIQUARIAN SOCIETY

THE ANTIQUARIAN SOCIETY is an association of ladies organized for the sole purpose of collecting artistic textile fabrics and other objects of decorative art for the museum of the Art Institute.

ROOMS 43, 45, 46

**Textiles** ranging from ancient Egyptian mummy wrappings to modern XIX century brocades. This collection consists of about 1,100 pieces, including examples of ecclesiastical vestments and oriental robes.

**Tapestries.** Flemish, XIV to XVII century.

**Laces.** Flemish, Venetian, Italian, Spanish, etc.

**Fans.** Principally French, XVIII and XIX centuries.

**Furniture.** Spanish, French and Japanese examples of the late XVI and XVII centuries.

### Musical Instruments.

Pianos, American and English, XVIII and XIX centuries.

Mandolin, Italian, 1768.

Japanese and Chinese Instruments, XVII to XIX century.

### Painting and Sculpture.

**Night in the Garden of Gethsemane.** Painting attributed to Lucas Cranach the Elder (1472-1553).

**The Nativity.** Rétable panel, carved wood with polychrome and gold surface. Spanish, about the XV century.

**Madonnas in stone and wood.** XIII to XIV century.

**Gothic Stone Carvings.**

**Virgin.** Relief in jet on oriental alabaster. Italian.

**Madonna and Child.** Gilt on lapis-lazuli and vari-colored marble. Italian.

**Metals, Jewelry,** Japanese combs, hair ornaments, toilet and writing boxes, etc.

**Japanese Armor** of the XVI century.

**Pottery.** Examples of Korean, Chinese, Japanese and various European wares.

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**VARIOUS COLLECTIONS**

In Rooms 43 and 45 there are also exhibited the following objects not in the collection of the Antiquarian Society:

**Inro.** A collection of sixty inro (small ornamental nests of boxes used to hold seals, medicines, perfumes or the like), most of which are signed by Japanese artists of the XVII to the XIX century. These inro are fully equipped with ojime (slide) and netsuke (knob or button to attach inro to the wearer's girdle). They are of various kinds of gold, black and red lacquer, carved and inlaid with gold, silver, coral, mother-of-pearl, etc. The ojime are for the most part carved gold and silver.  
*Presented by Mrs. George T. Smith, 1907.*

**Miniature Shrine** containing the god Bishaman. Exterior, black lacquer with metal mountings; interior, gold lacquer.

*Presented by William S. Walker, 1909.*

**Red Lacquer Cup.** Carved vermilion lacquer, the characters on the sides forming a poem. Chinese.

**Cloisonné Enamel.** Six plates illustrating the method of making cloisonné enamel.  
*Presented by H. Deakin, 1891.*

**Sasuke Nomikawa**—Japanese contemporary.  
**View of Fuji.** Executed in enamel.  
*Presented by the artist, 1893.*

**Glass**, two specimens. XVIII century.  
*Presented by Mrs. A. A. Sprague, 1908.*

**Japanese Bronze.** Sage riding on carp. Signed by Shibuya of Tokio.  
*Presented by Mrs. M. K. Kerfoot.*

**Aztec Masks and Ear Ornaments** from Mexico.  
*Presented by Mrs. Coonley Ward, 1907.*

**The Crucifixion.** Carved ivory relief.  
*Presented 1904. (In case.)*

**Italian Reliefs.**

**Virgin, Child and Three Cherubs.** Stucco, retaining vestiges of its original polychrome decoration. XVI century.

**Conference of Saints.** Terra-cotta, made by Domenico Piu. XVIII century.

**Medallion of Virgin.** Terra-cotta, made by Mazzain at Bologna. XVIII century.  
*Presented 1904.*

**Carved Ivory.** Polychrome decoration. XVI century.  
*Presented by Mrs. Rosa A. Friendly, 1912.*

**Carved Wood.**

**Wood Paddle** from South Sea Islands. (Room 13.)  
*Presented by Dr. Walter Delafield, 1898.*

**Wood Panels**, twenty, from the Ionides collection. Examples of Gothic, Renaissance, Elizabethan and other styles. (Room 47.)

*Presented by Dr. Frank W. Gunsaulus, 1908.*

**Florence S. Babbitt Collection** of American Coverlets, thirty-nine, and two pairs of draperies. (Room 13.)  
*Presented by Dr. Frank W. Gunsaulus.*

**Impressions from Engraved Stones** and other seals.

*Presented by Fritz von Frantzius, 1912.*

## LIST OF LOANS, DECEMBER, 1912

This list includes only those objects which are on exhibition for a considerable length of time.

### Paintings

LENT BY ALLISON V. ARMOUR

Ruisdael, Solomon van—Dutch, 1600-1670.  
2001. *Landscape with Cattle.*

*solomon van ruisdael*

LENT BY ELLEN K. BAKER THOMPSON

Baker, Ellen K.—American contemporary.  
2002. *Vespers.*

LENT BY A. M. BARNHART

Millet, Jean François—French, 1814-1875.  
2003. *The Bather.* Signed by J. F. Millet.

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LENT BY CARROLL BECKWITH

Sargent, John Singer—American, 1856—.  
2004. *Venetian Bead Stringers.*

LENT BY CHARLES E. BROWN

Stuart, Gilbert—American, 1755-1828.  
2021. *Portrait of a Woman.*  
2022. *Portrait of a Man.*

LENT BY EDWARD B. BUTLER

Betts, Louis—American, 1873—.  
2023. *Portrait of Edward B. Butler.* Signed Louis  
Betts, 1910.

LENT BY BROWN CALDWELL

Cazin, Jean Charles—French, 1841-1901.  
2024. *Landscape*

LENT BY CHICAGO NORMAL SCHOOL

**Betts**, Louis—American, 1873—.2025. *Portrait of Mrs. Ella Flagg Young.*

LENT BY MRS. D. H. CLARK

**Duveneck**, Frank—American, 1848—.2027. *Portrait of Major D. H. Clark.* Signed Frank Duveneck, Munich, 1877.

LENT BY CHRISTOFER C. CRABB

**Verboeckhoven**, Eugène Josef—Belgian, 1799-1881.2030. *Ewe with Two Lambs.* Signed Eugène Verboeckhoven ft. 1869.

LENT BY FRITZ VON FRANTZIUS

**Stuck**, Franz von—German contemporary.2033. *Salome.* Signed Franz von Stuck, 1906.2034. *Saharet.* Signed Franz von Stuck.

LENT BY WILLIAM F. FENTON

**Hacker**, Arthur—English contemporary.2035. *The Cradle Song.* Signed Arthur Hacker.

LENT BY JULIUS GANS

**Netscher**, Gaspar—Dutch, 1639-1684.2036. *Portrait of a Man.*

LENT BY ESTATE OF SAMUEL GANS

**Ribera**, Josef, called Lo Spagnoletto—Spanish, 1588-1656.2039. *Heraclitus, the Weeping Philosopher.*2040. *Democritus, the Laughing Philosopher.***Snayers**, Pieter—Flemish, 1592-1667.2041. *Landscape.***After Vermeer**, Johannes—Dutch, 1632-1675.2042. *View of Delft.* Signed V. Gucsen (?), 1780. The original is in the Hague Gallery.

LENT BY MRS. H. N. HIBBARD

**Shirlaw**, Walter—American, 1838-1909.

2043. *Study of Old Woman.*

LENT BY MRS. H. L. HOLLIS

**Bouguereau**, William Adolphe—French, 1825-1905.

2044. *Woman and Child.*

LENT BY MRS. SARAH J. HOWARD

**Benjamin-Constant**, Jean Joseph—French, 1845-1902.

2045. *The Favorite Tiger.* Signed Benj. Constant.

LENT BY CHARLES L. HUTCHINSON

**The Hutchinson Collection** of paintings is exhibited during  
the summer.

LENT BY ALFRED JUERGENS

**Duveneck**, Frank—American, 1848—.

2046. *Portrait Sketch of J. Frank Currier.*

LENT BY JOHN RINKER KIBBEY

2047. *Pompeian Wall Decorations* from the House of  
the Vettii. Five water-colors of the originals by John  
R. Kibbey.

LENT BY FRANK G. LOGAN

**The Logan Collection** of paintings is exhibited during the  
summer.

LENT BY ALBERT S. LUDLOW

**Luini**, Bernardino—Italian, 1475-1538.

2048. *Christ Disputing with the Doctors.* Replica.

**Tiepolo**, Giovanni Battista—Italian, 1697-1770.

2049. *St. Helen presenting her son, the Emperor Con-  
stantine, in Heaven.*

LENT BY CYRUS H. MCCORMICK

**The McCormick Collection** of paintings is on exhibition  
during the summer.

LENT BY MRS. ROBERT F. MCCORMICK

**Guardi, Francesco**—Italian, 1712-1793.

2050. *View of Venice.*

LENT BY MRS. WESLEY C. MITCHELL

**Lo Spagna** (Giovanni di Pietro)—Italian school, died c. 1530.

2051. *S. Giorgio, Sta. Catarina, S. Bernardino.*

LENT BY MRS. J. H. MOORE

**Earle, Lawrence C.**—American, 1845—.

2052. *Mother and Child.*

LENT BY MUNICIPAL ART LEAGUE

**Peyraud, F. C.**—American contemporary.

2053. *Afternoon.*

**Irvine, Wilson H.**—American contemporary.

2054. *The Road.*

**Baker, Martha Susan**—American, 1871—.

2055. *In An Old Gown.* Signed Martha S. Baker, 1904.

**Betts, Louis**—American, 1873—.

2056. *Portrait of James W. Pattison.* Signed Louis Betts.

**Browne, Charles F.**—American, 1859—.

2057. *Autumn Afternoon.* Signed C. F. Browne.

**Colburn, Eleanor R.**—American contemporary.

2058. *Sou'wester.*

**Grover, Oliver Dennett**—American, 1861—.

2059. *The Riva.* Signed Oliver Dennett Grover, 1908.

**Johansen, John C.**—American, 1876—.

2060. *October Sere and Gold.* Signed J. C. Johansen, 1902.

**Palmer, Pauline**—American contemporary.  
2061. Day of the Market.

**Pattison, James William**—American, 1844—.  
2062. Lingering Lamps.

**Shulz, Adolf R.**—American, 1869—.  
2063. Frost and Fog.

**Stacey, Anna L.**—American contemporary.  
2064. A Breezy Day in the Harbor. Signed Anna L.  
Stacey, '06.

**Wadsworth, Frank**—American, 1874-1905.  
2065. Wharf of Red Boats. Signed Frank Wadsworth,  
Haarlem, '03.

LENT BY MRS. F. A. NOBLE

**Vinton, Frederick Porter**—American, 1846—.  
2066. Portrait of F. A. Noble, D. D.

LENT BY WILLIAM B. OGDEN

**Zorn, Anders L.**—Swedish, 1860—.  
2067. Portrait of William B. Ogden. Signed Zorn, 1895.

LENT BY JAMES W. PATTISON

**Preyer, Johann Wilhelm**—German, 1803-1889.  
2068. Fruit.

LENT BY ESTATE OF O. W. POTTER

**Bonnat, Léon**—French, 1834—.  
2069. Italian Girl.

LENT BY MARTIN A. RYERSON

**Van Goyen, Jan**—Dutch, 1596-1656.  
2070. The Dead Calm.  
2071. The Inn.

- ✓ Ruisdael, Jacob van—Dutch, 1628-1682.  
2072. Landscape.
- ✓ Saftleven, Herman—Dutch, 1610-1685.  
2073. River View.
- ✓ Sorgh, Henrik Maertenzoon, called Rokes—Dutch, 1611-1670.  
2074. Dutch Interior. Signed H. M. Sorgh.
- ✓ Breughel, Jan—Flemish, 1568-1625.  
2075. Landscape.
- ✓ Ostade, Adrian van—Dutch, 1610-1685.  
2076. Man at Window.
- ✓ Capelle, Jan van der—Dutch, d. 1680. *Sporth*  
2077. The Calm.
- ✓ Teniers, David, the younger—Flemish, 1610-1690.  
2078. The Flageolet Player.
- ✓ Terburg, Gerard—Dutch, 1617-1681.  
2079. Portrait of a Woman.
- ✓ 2080. Portrait of a Man.
- ✓ Netscher, Gaspar—Dutch, 1639-1684.  
2081. Portrait of a Man.
- ✓ Ochtervelt, Jacob—Dutch, d. 1710. *Verhulst*  
2082. The Musicians.
- ✓ Huysmans, Cornelis—Flemish, 1648-1727.  
2083. The Hollow Road.
- ✓ Isenbrant, Adrian—Flemish, d. 1551. *Sporth*  
2084. Madonna and Child.
- ✓ Colyn de Coter—Flemish, second half XV century.  
2085. Madonna and Angels. *Verhulst*

Flemish, first half XVI century.

2086. St. Bridget with Donor.

2087. St. Augustine with Donor.

Italian, XV century.

2088. Adventures of Ulysses.

Spanish, artist unknown.

2089. Portrait of a Man.

✓ Goya y Lucientes, Francesco—Spanish, 1746-1828.

2090. Capture of the Bandit Margaroto by the monk Pedro de Zaldiva. Series of six paintings.

✓ Monet, Claude—French, 1840—.

2091. The Hay Stack.

✓ La Touche, Gaston—French, 1854—.

2092. A Pardon in Brittany.

✓ Le Sidaner, Henri—French, 1862—.

2093. The Fountain, Moonlight.

2094. The Seine and the Pont Royal.

✓ Sisley, Alfred—French, 1839-1899.

2095. Landscape.

Inness, George—American, 1825-1894.

2096. Landscape.

2097. Moonlight on Passamaquody Bay.

LENT BY EDWARD F. SWIFT

Keith, William—American, 1839-1911.

3002. Live Oaks.

3003. Woodland Interior.

3004. Autumn Sunset.

LENT BY P. A. VALENTINE

**Bennett**, Frank M.—English contemporary.

3007. **The Greek Runner, Ladas**, victor in the Olympian games, dying when about to receive his crown. Signed Frank M. Bennett.

**Shaw**, Byam—English, 1872—.

3008. **Truth**. An allegory. The king is blindfolding Truth, supported by the Church and the Law. Signed Byam Shaw, 1898.

### Sculpture

LENT BY P. W. BARTLETT

**Bartlett**, Paul Wayland—American, 1865—.

3020. **Primitive Man and Bears**. Plaster. Signed and dated '87.

LENT BY MRS. WILLIAM E. BOYNTON

**French**, Daniel Chester—American, 1850—.

3021. **Bust of Ralph Waldo Emerson**. Plaster.

LENT BY CHARLES FRANCIS BROWNE

**MacNeil**, Hermon A.—American, 1866—.

3022. **Bust of Charles Francis Browne**. Bronze.

LENT BY F. EDWIN ELWELL

**Elwell**, Frank Edwin—American, 1858—.

3023. **Diana and the Lion**. Marble. Signed and dated 1893.

LENT BY MRS. CLARA E. ENGLISH

**Kiss**, Augustus—German, 1802-1865.

3024. **Amazon and Tiger**. Small copy in bronze.

LENT BY MRS. HESTER D. ESTES

**Korbel, Josef Mario**—American contemporary.

3025. **Portrait Bust of a Woman.** Marble.

LENT BY MRS. A. H. FOWLER

**Volk, Leonard W.**—American, 1828-1895.

3026. **Bust of Elihu B. Washburne.** Marble.

LENT BY DANIEL C. FRENCH

**French, Daniel Chester**—American, 1850—.

3027. **John Boyle O'Reilly Memorial.** Plaster cast of the bronze erected in 1896 in Back Bay Fens, Boston, Mass. Erin weaving a crown of fame, assisted by Poetry and Military Patriotism. Signed Daniel French.

3028. **John Harvard**, founder of Harvard College. Plaster cast of an ideal bronze statue in Cambridge, Mass.

LENT BY HAMILTON MCCORMICK

**Peterson, George D.**—American, 1862—.

3031. **Tiger at Bay.** Plaster. Signed G. D. Peterson, Paris, 1891.

LENT BY MUNICIPAL ART LEAGUE

**Crunelle, Leonard**—American contemporary.

3032. **The Squirrel Boy.** Bronze.

LENT BY WALTER PARROTT

**Bracony, Leopold**—American contemporary.

3033. **Bust of Carter H. Harrison, Sr.** Marble.

LENT BY MRS. E. M. SCHRYER

3036. **Farnese Bull.** Reduced copy in bronze.

3037. **Dying Gaul.** Reduced copy in marble.

LENT BY MRS. J. W. SCOTT

**Daillion, Horace**—French contemporary.

3038. **Cache-Cache.** (Hide and Seek.) Mother and two children. Marble statuette. Signed H. Daillion.

LENT BY NELLIE WALKER

**Walker, Nellie**—American contemporary.

3039. **Her Son.** Plaster.

### Miscellaneous

LENT BY PROF. CHOYO

3051. **Japanese Objects.** Collection of 41 small carvings, porcelains, lacquer, etc.

LENT BY THE CITY OF CHICAGO

3052. **Shield by Gustave Doré** (French, 1833-1883). Presented by the government of the Argentine Republic to Gen. Thomas O. Osborn, U. S. Minister to that country 1874-1890. Silver, gold and enamel. An inscription in Spanish records the friendly offices in recognition of which the shield was presented. Signed Ge. Doré; also Froment-Meurice, Vernier, Cameré.

LENT BY OSCAR G. FOREMAN

3053. **Ivory Carvings.** 36 pieces. Italian and Japanese.

LENT BY ALICE E. GETTY

3054. **Musical Instruments.** 110 specimens.

LENT BY THOMAS B. JEFFERY.

3055. **Ivory Carvings and Bronzes.** 24 pieces.

LENT BY MRS. R. J. MERCUR

3056. **Old Wedgwood Crocus Pot.**

3057. **Delft Cheese Dish.**

LENT BY N. H. OLIVER

3058. Ivory Carvings. 4 pieces.

LENT BY ERNEST DALE OWEN

3059. Antique Glass. 93 pieces.

LENT BY WELLINGTON J. REYNOLDS

3060. Basilica of Constantine, Rome. Cork model of the building in its present condition. By Wellington J. Reynolds.

LENT BY JOSEPH ROSENBAUM

3061. Ivory Carvings. A collection of 164 carvings of the XI-XIX centuries, by Italian, French, English and Oriental artists.
- many  
forgotten*

LENT BY MARTIN A. RYERSON

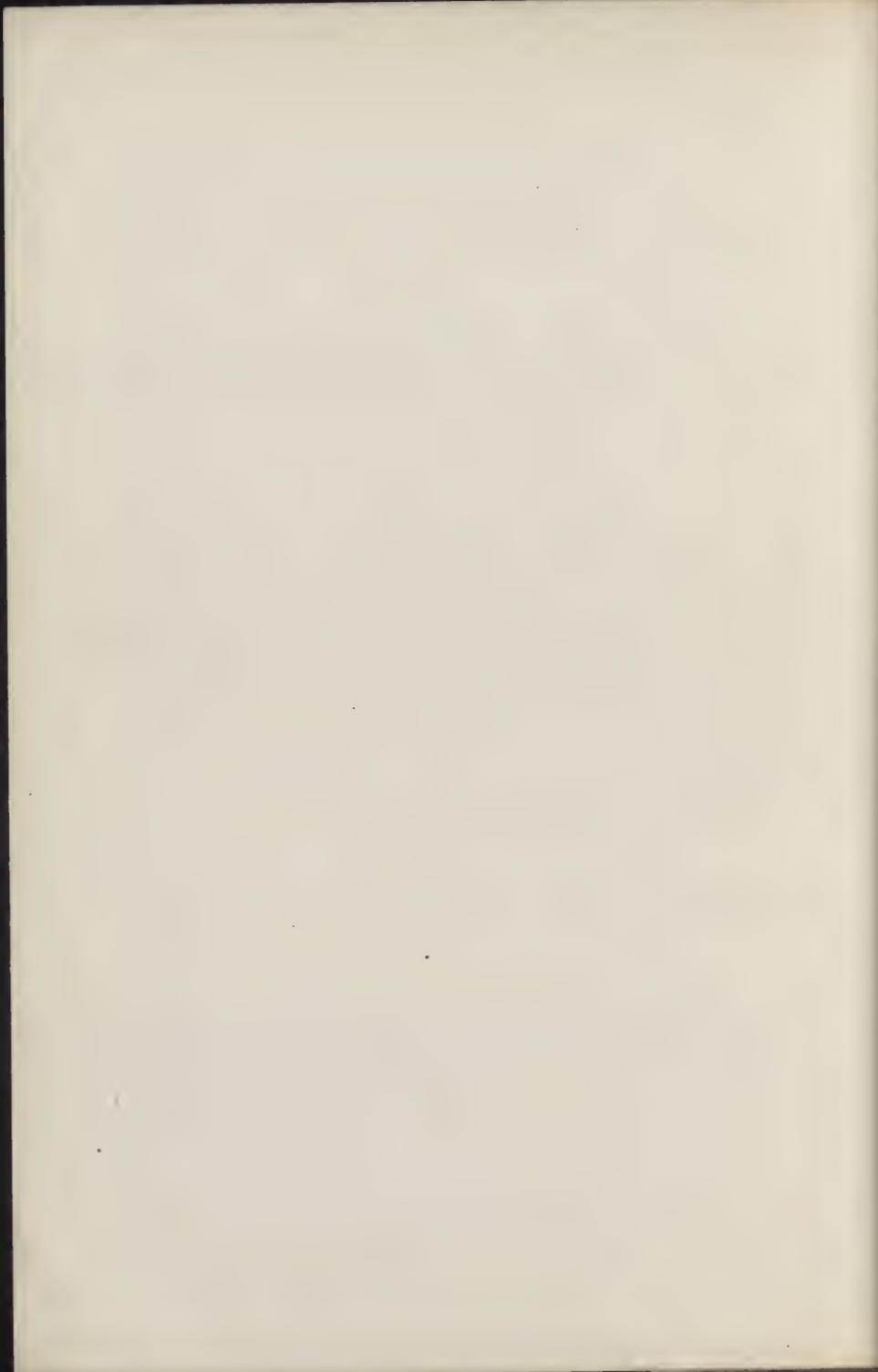
3062. Carved Wood Cabinet. Dutch (Friesland), XVII century.

3063. Carved Wood Linen Press. Dutch (North Holland), XVII century.

3064. Collection of French and Holland Ware.

LENT BY ESTATE OF MARY MORRIS WALKER

3065. Ivory Carvings. 111 pieces.



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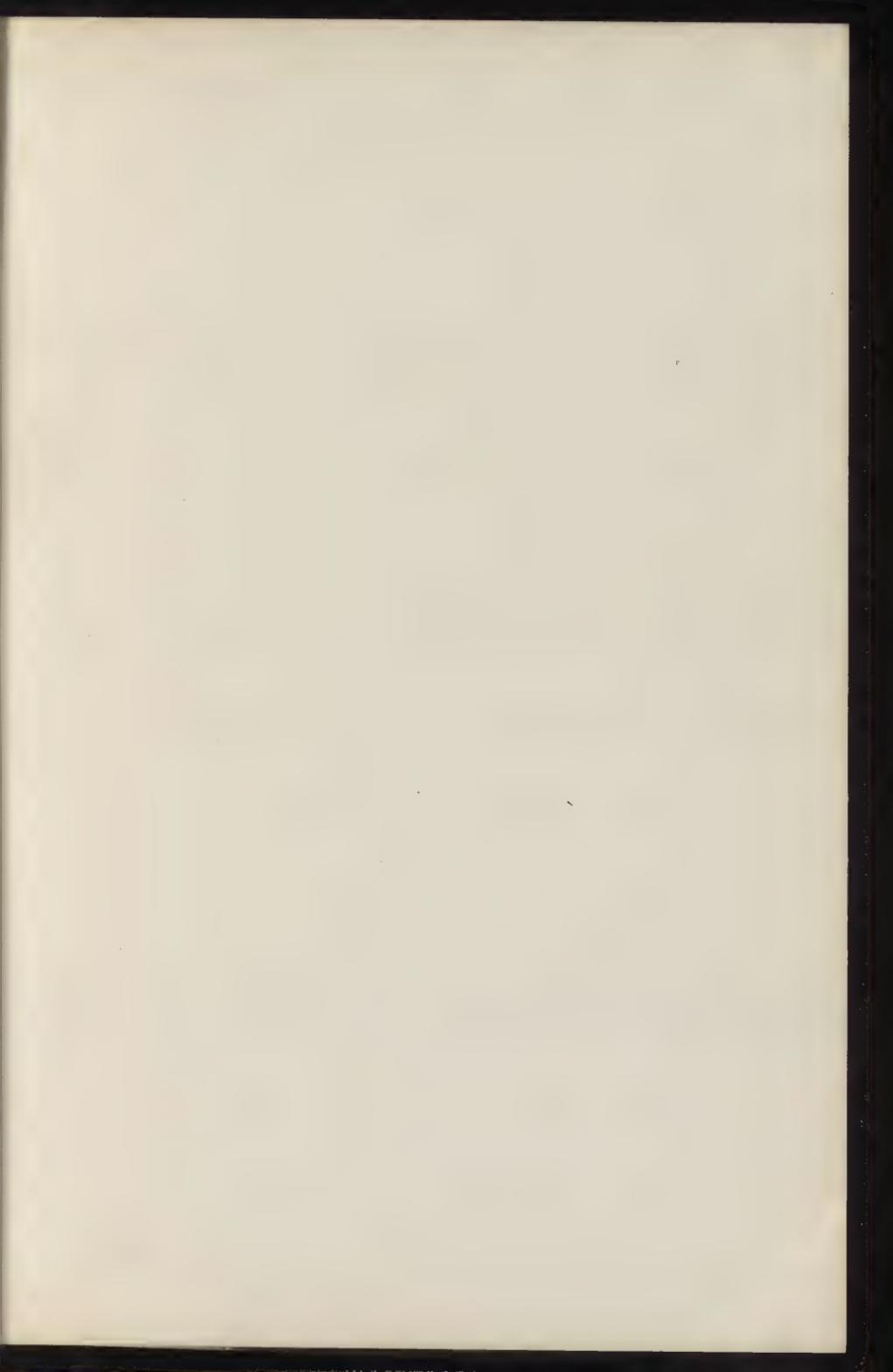
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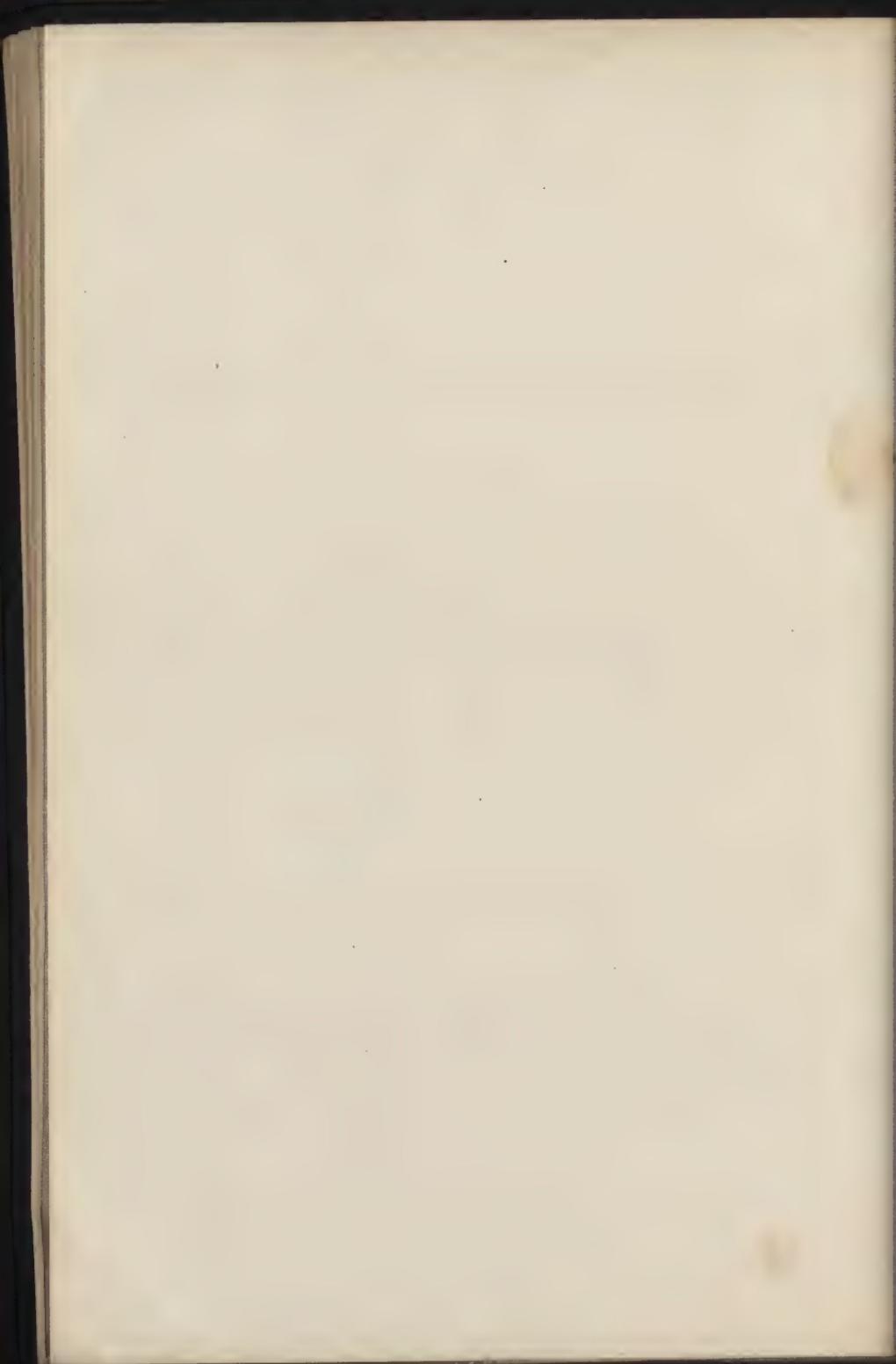
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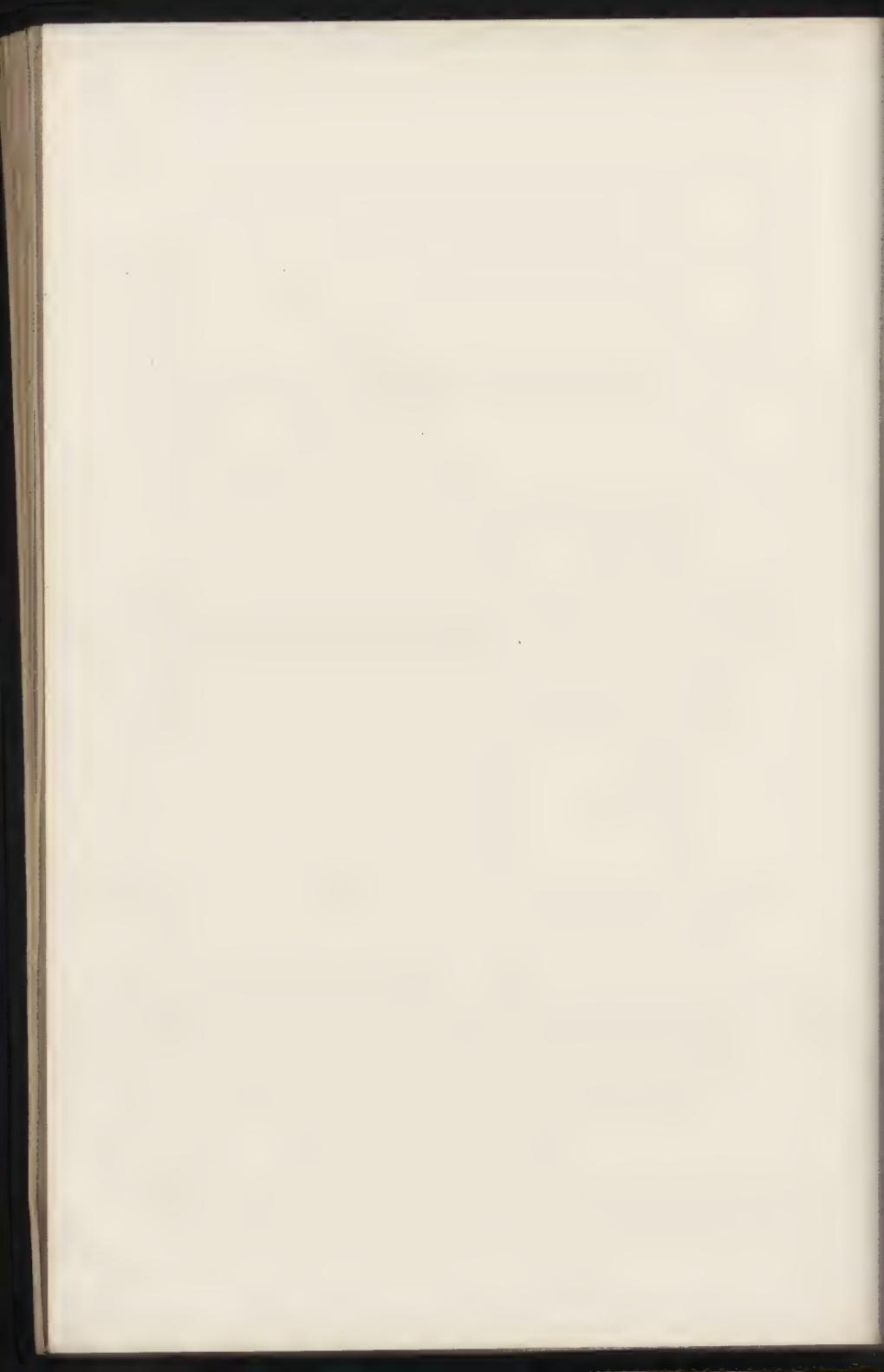
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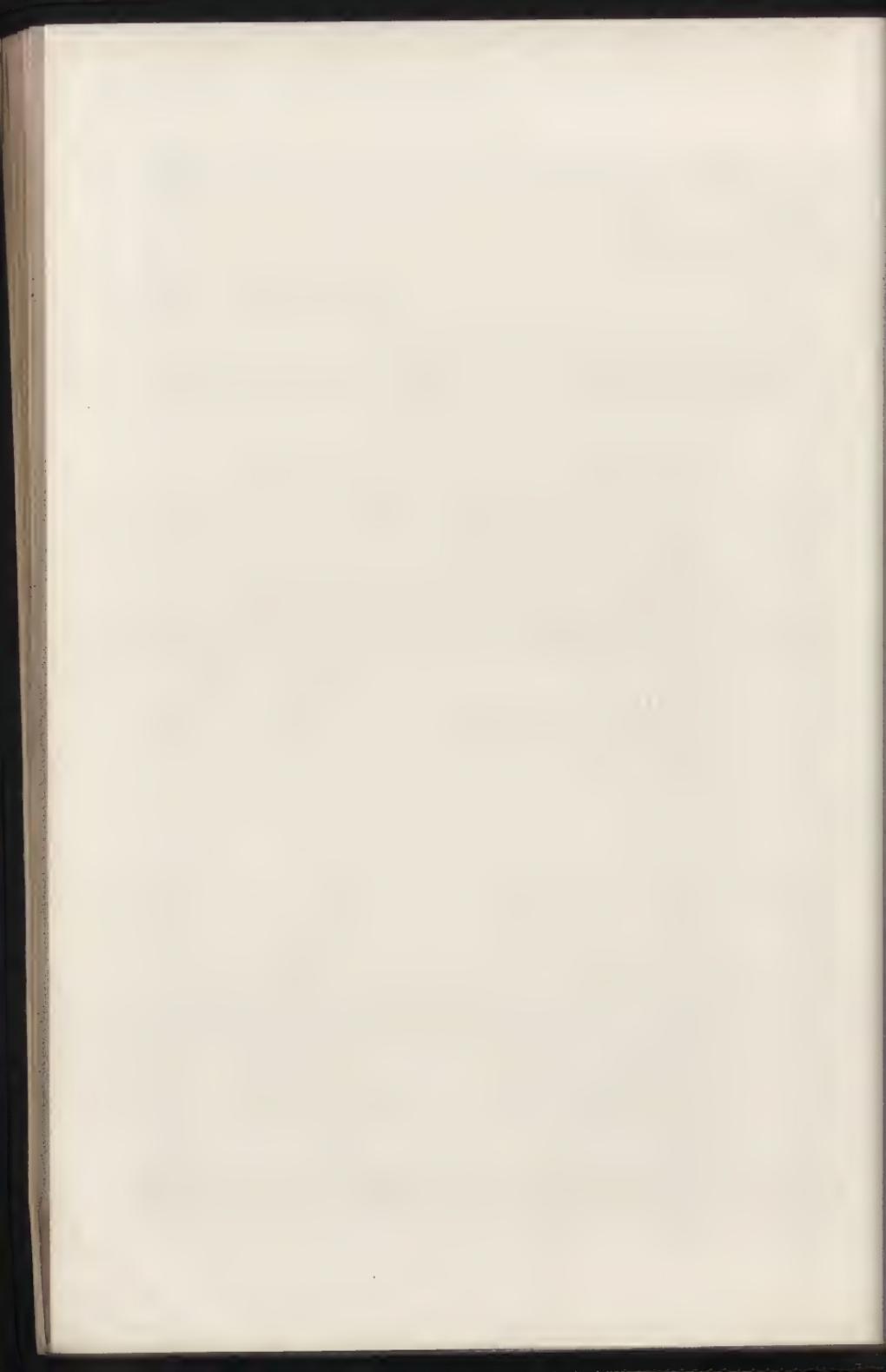
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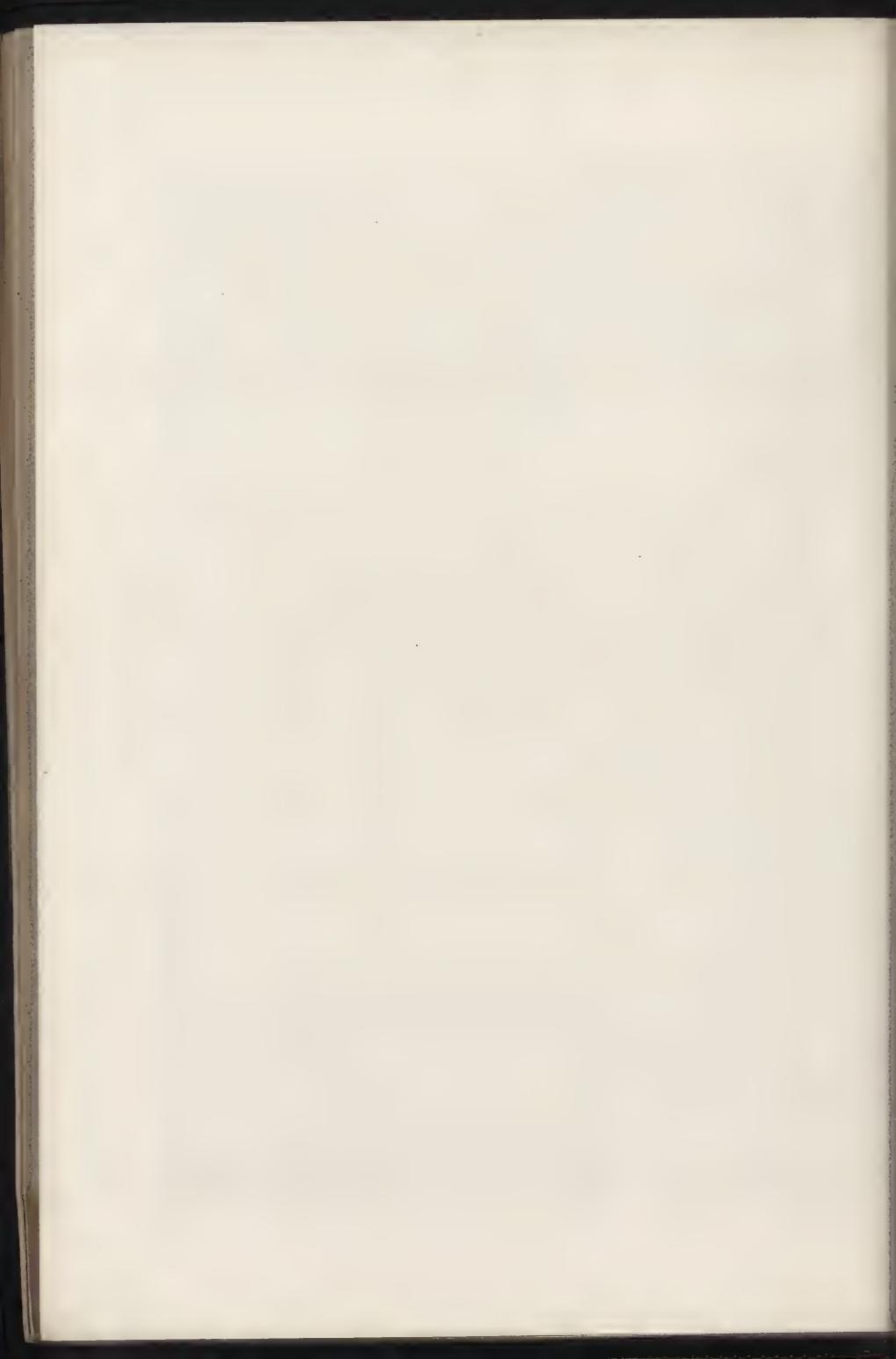
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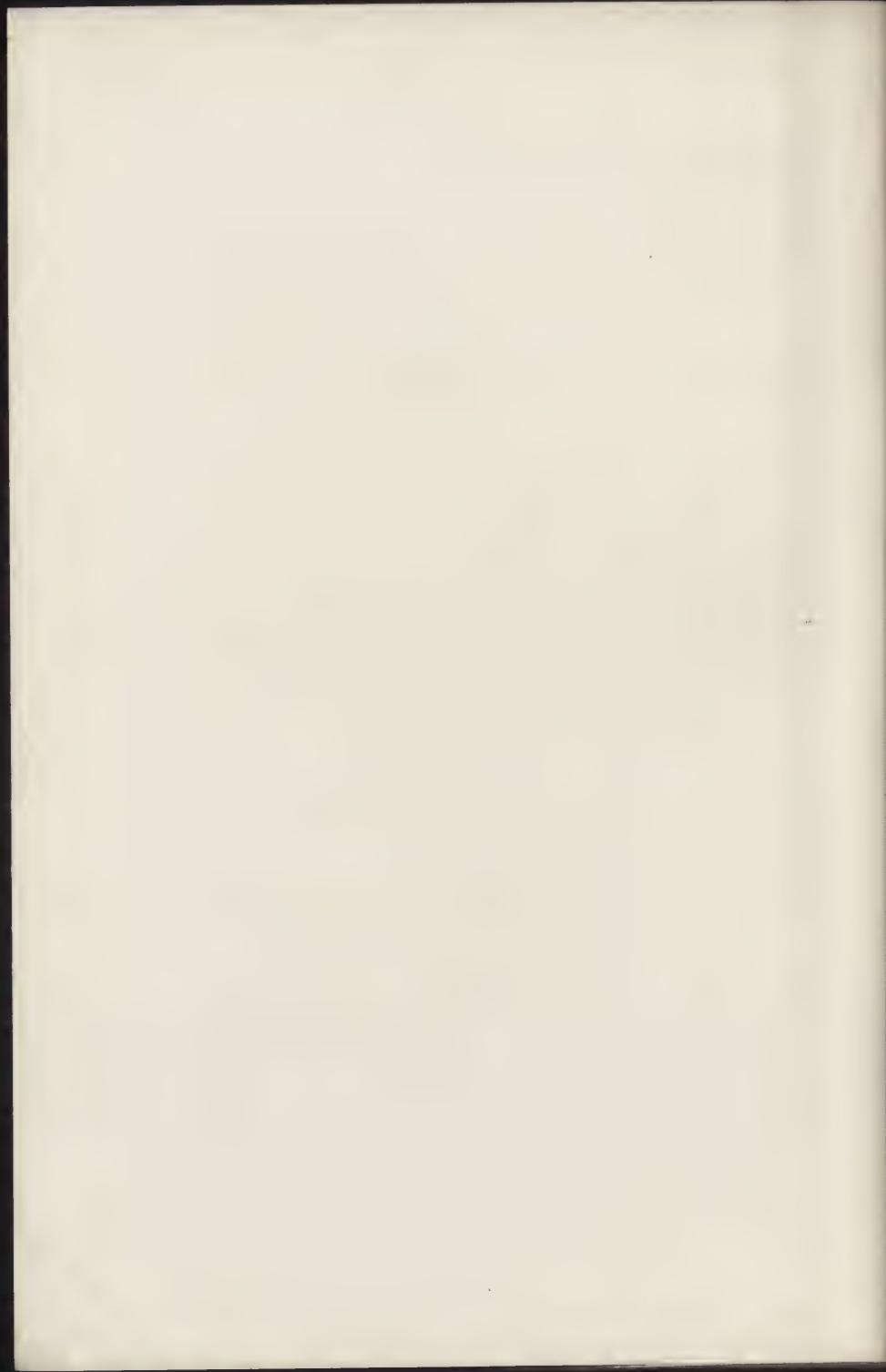




SPHINX WITH PORTRAIT OF AN EGYPTIAN KING

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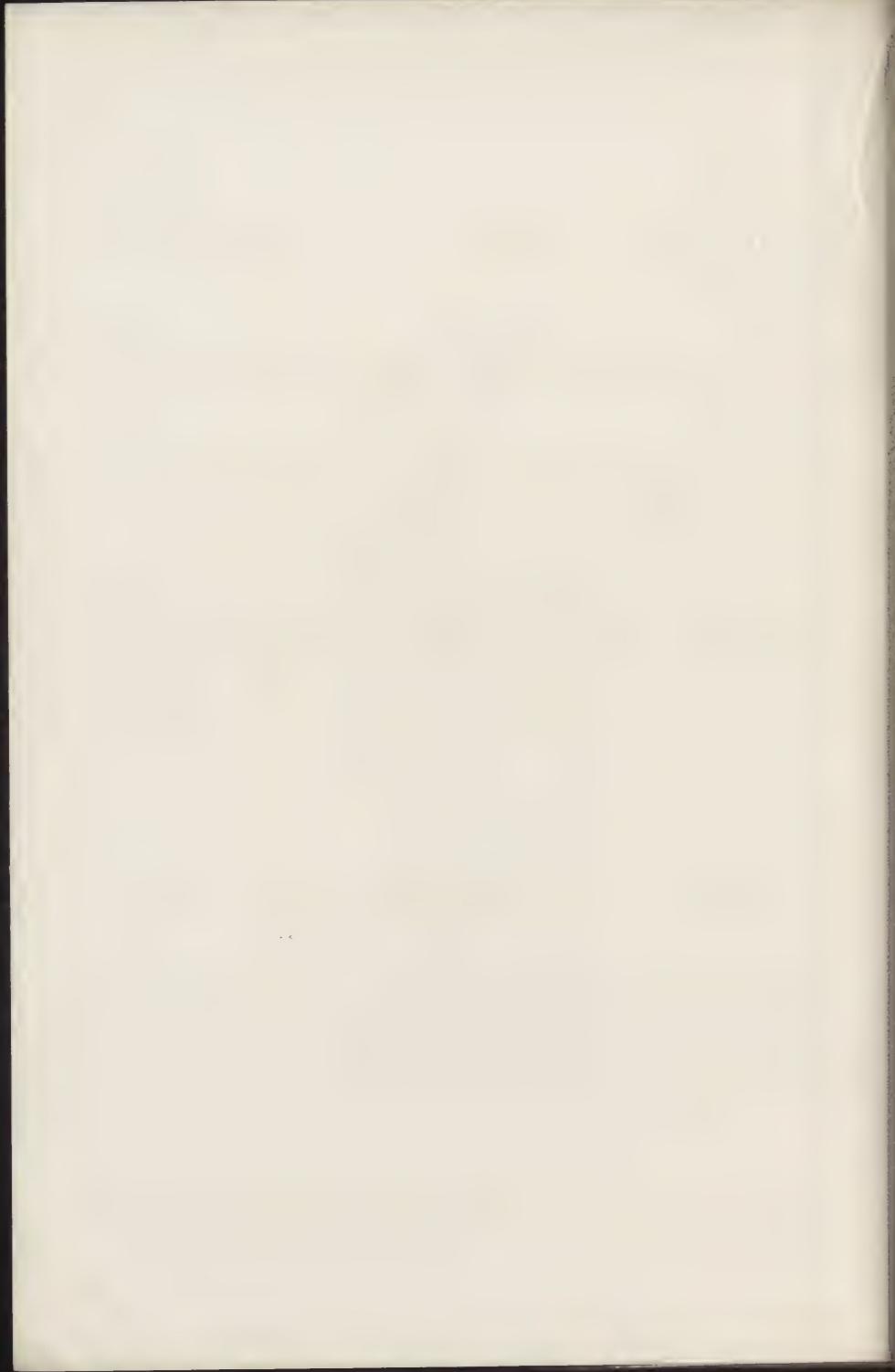




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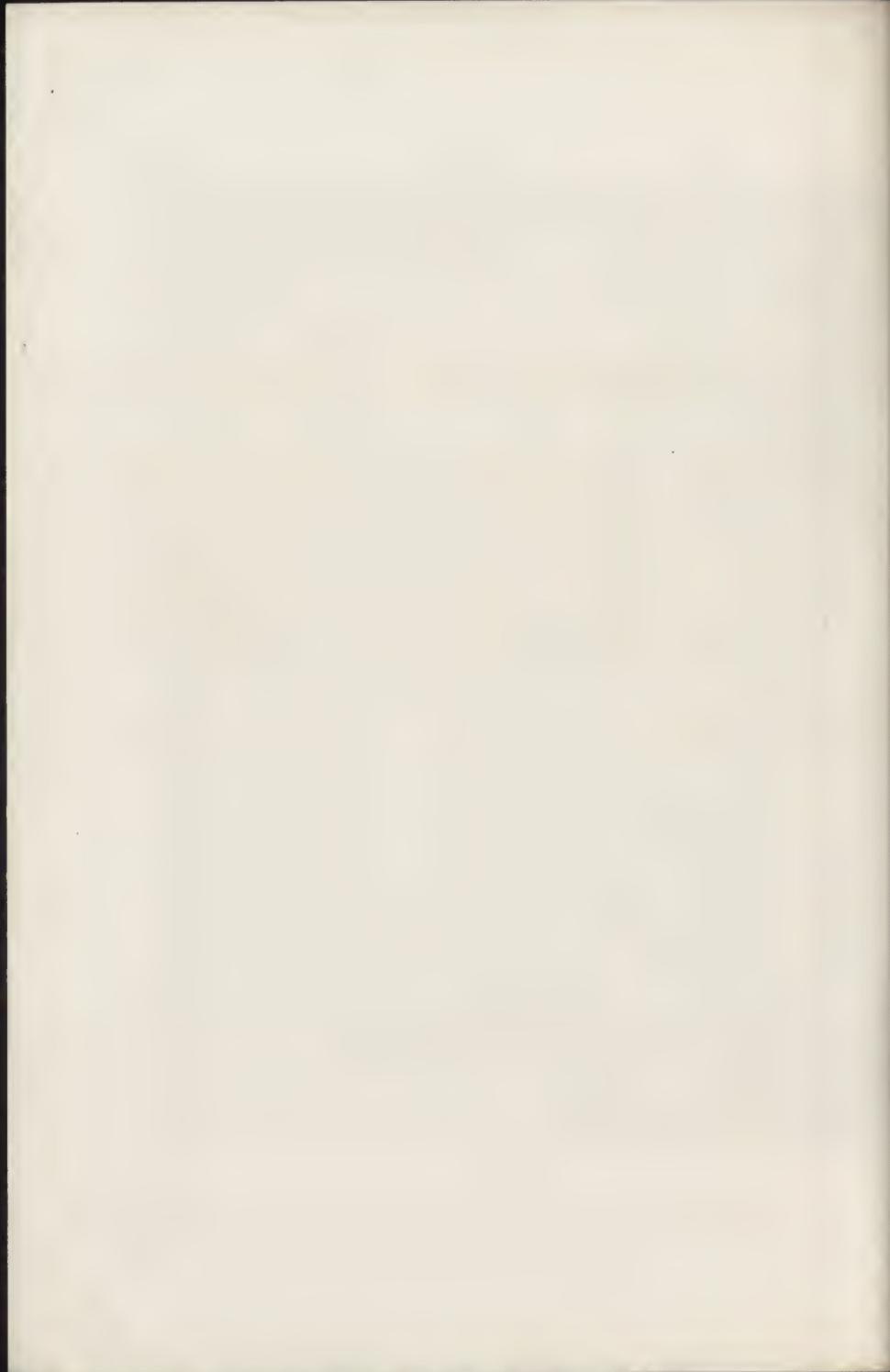




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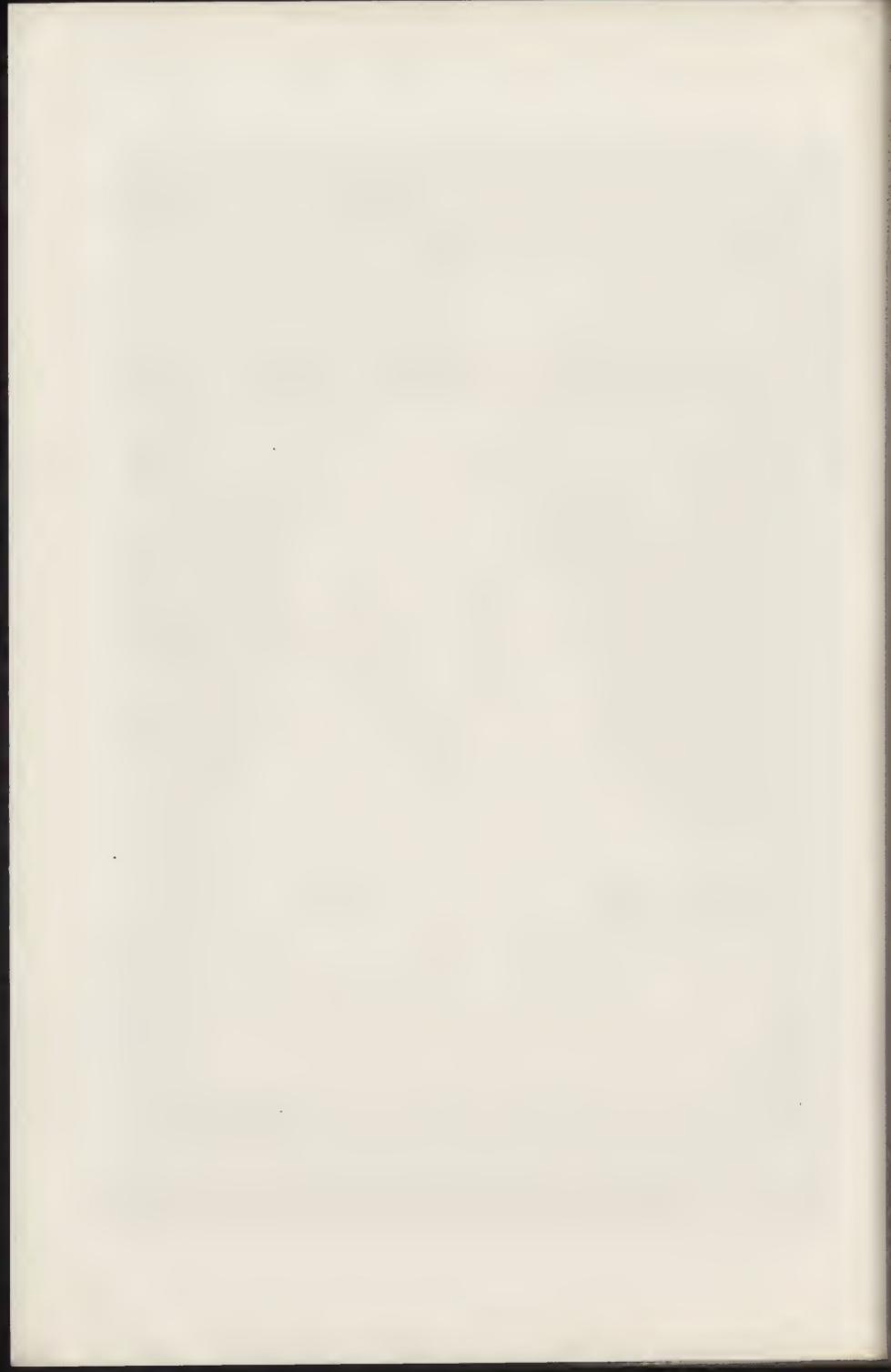




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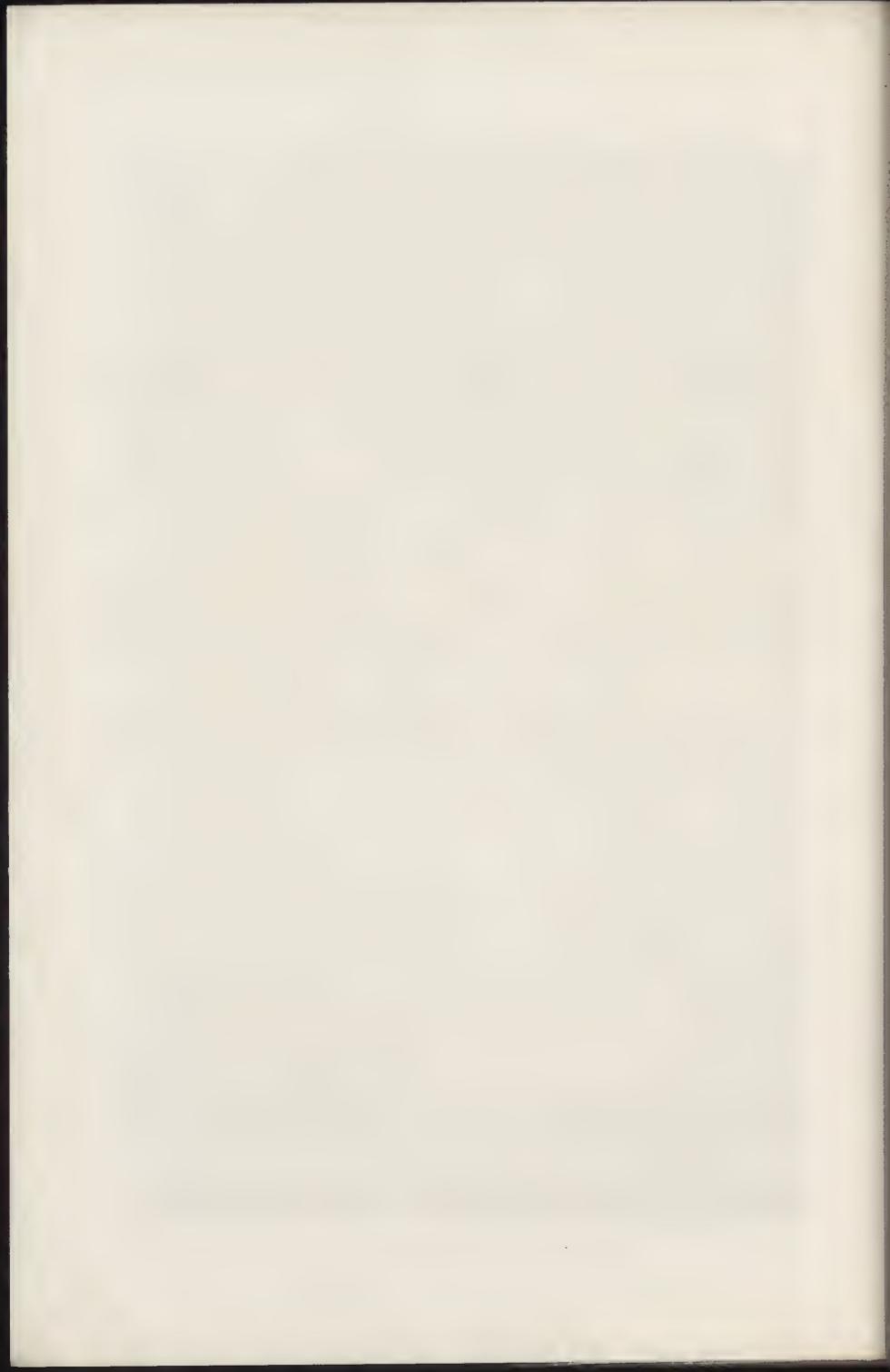




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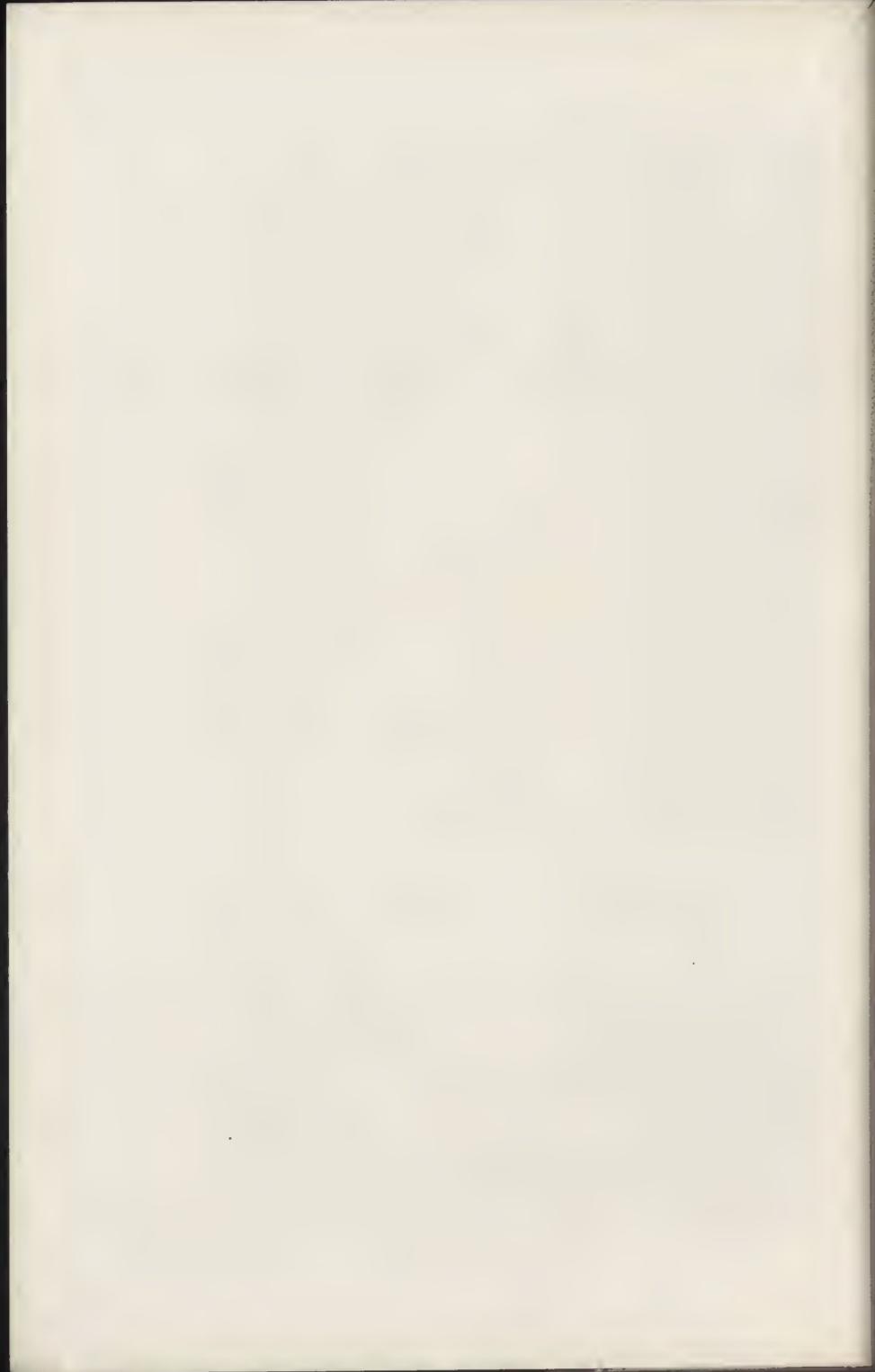




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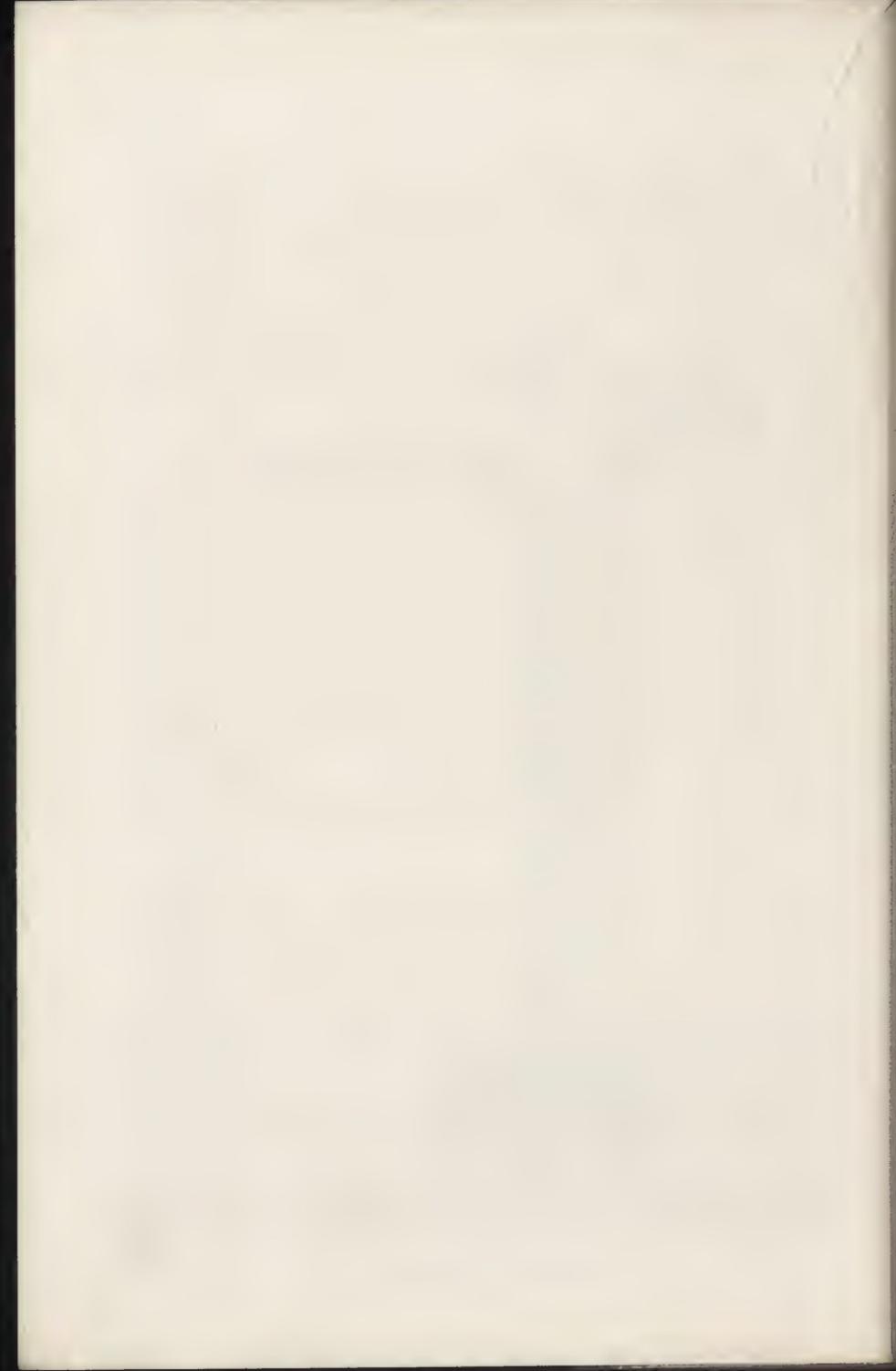




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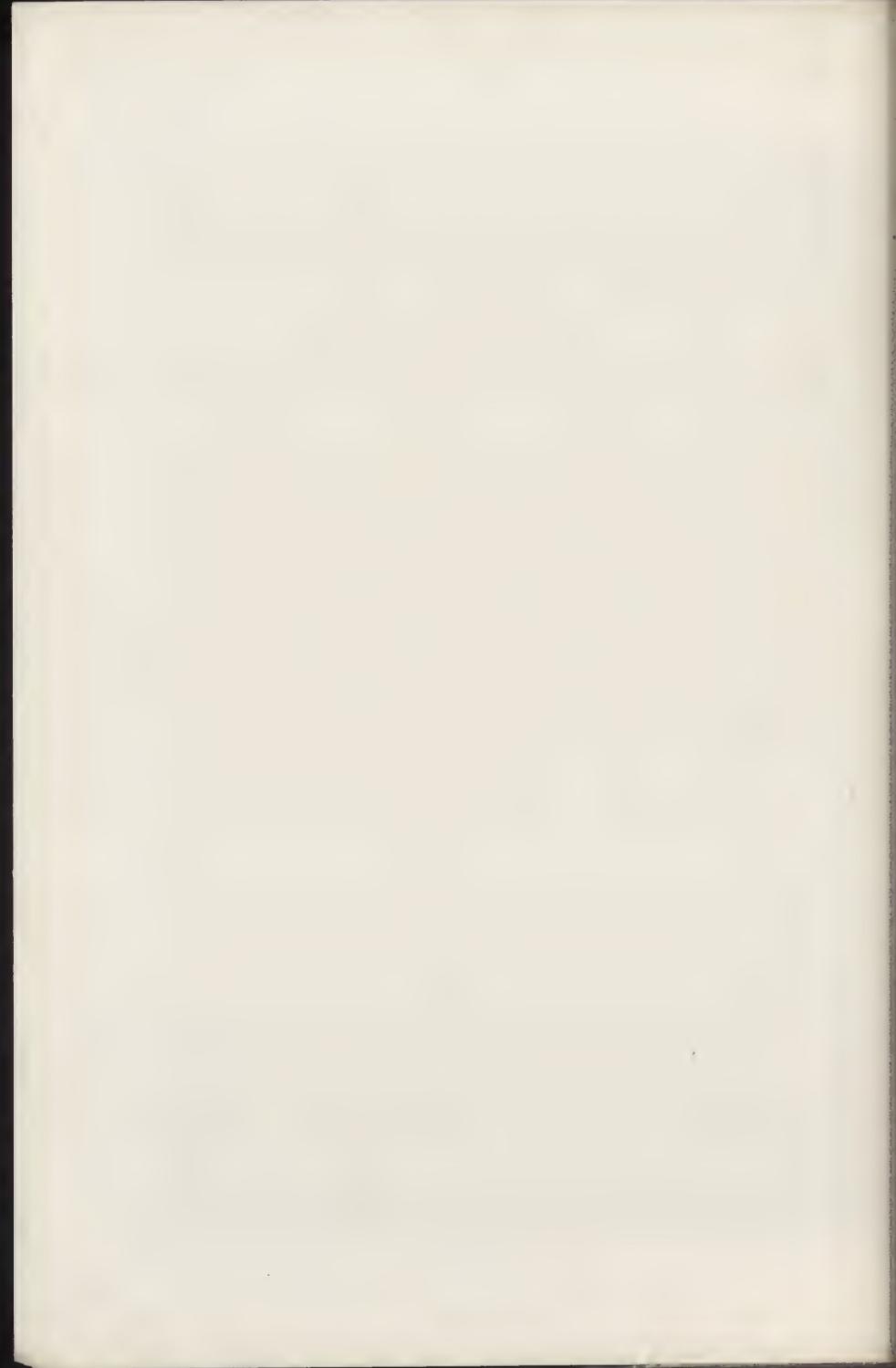


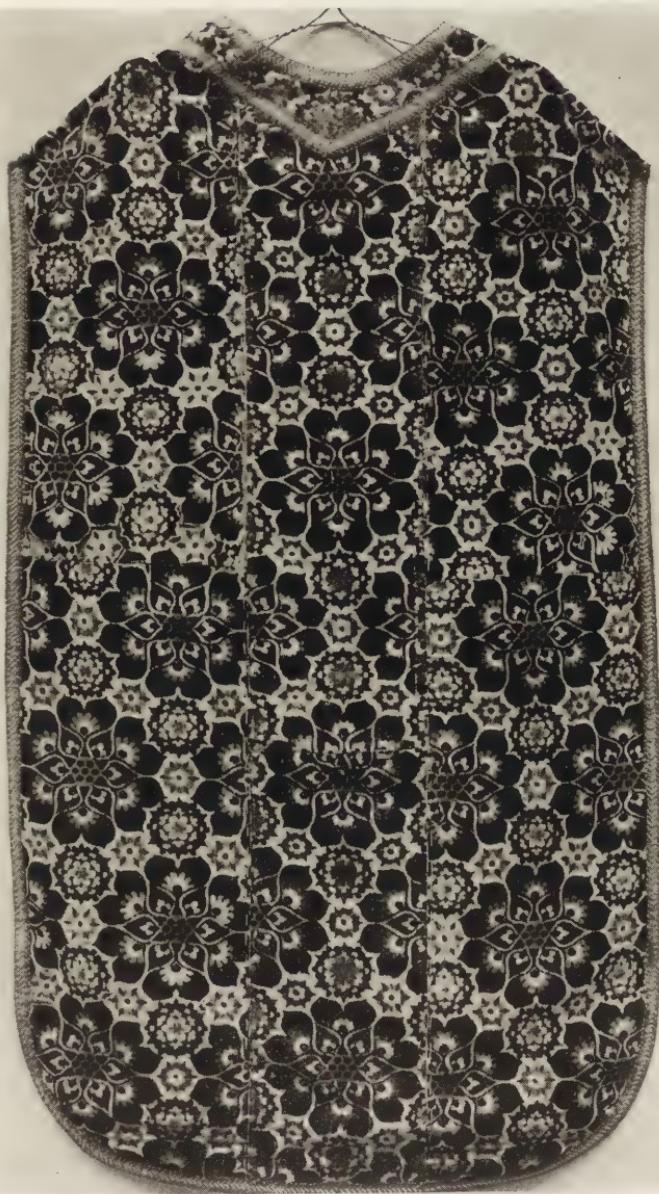
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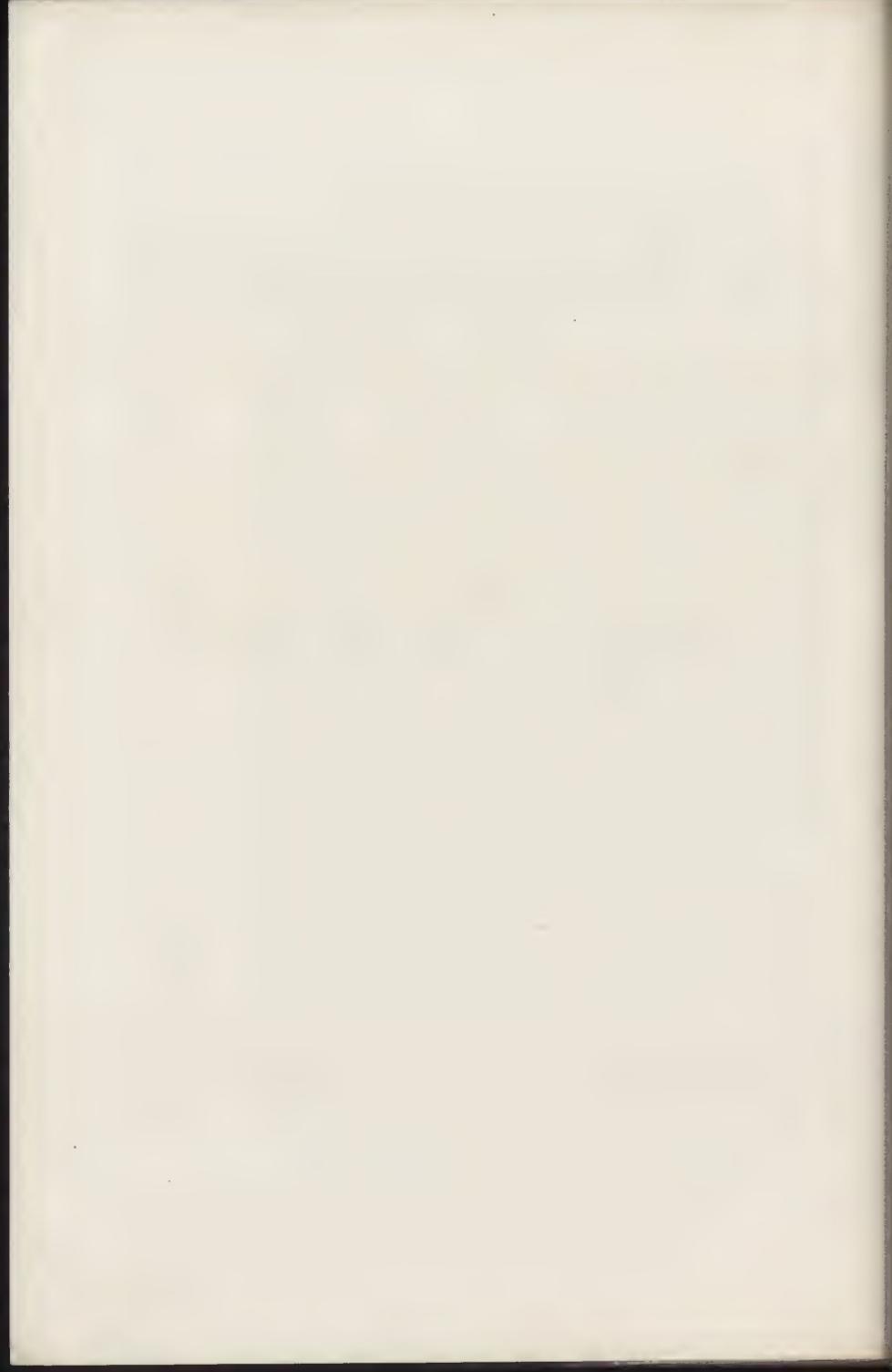
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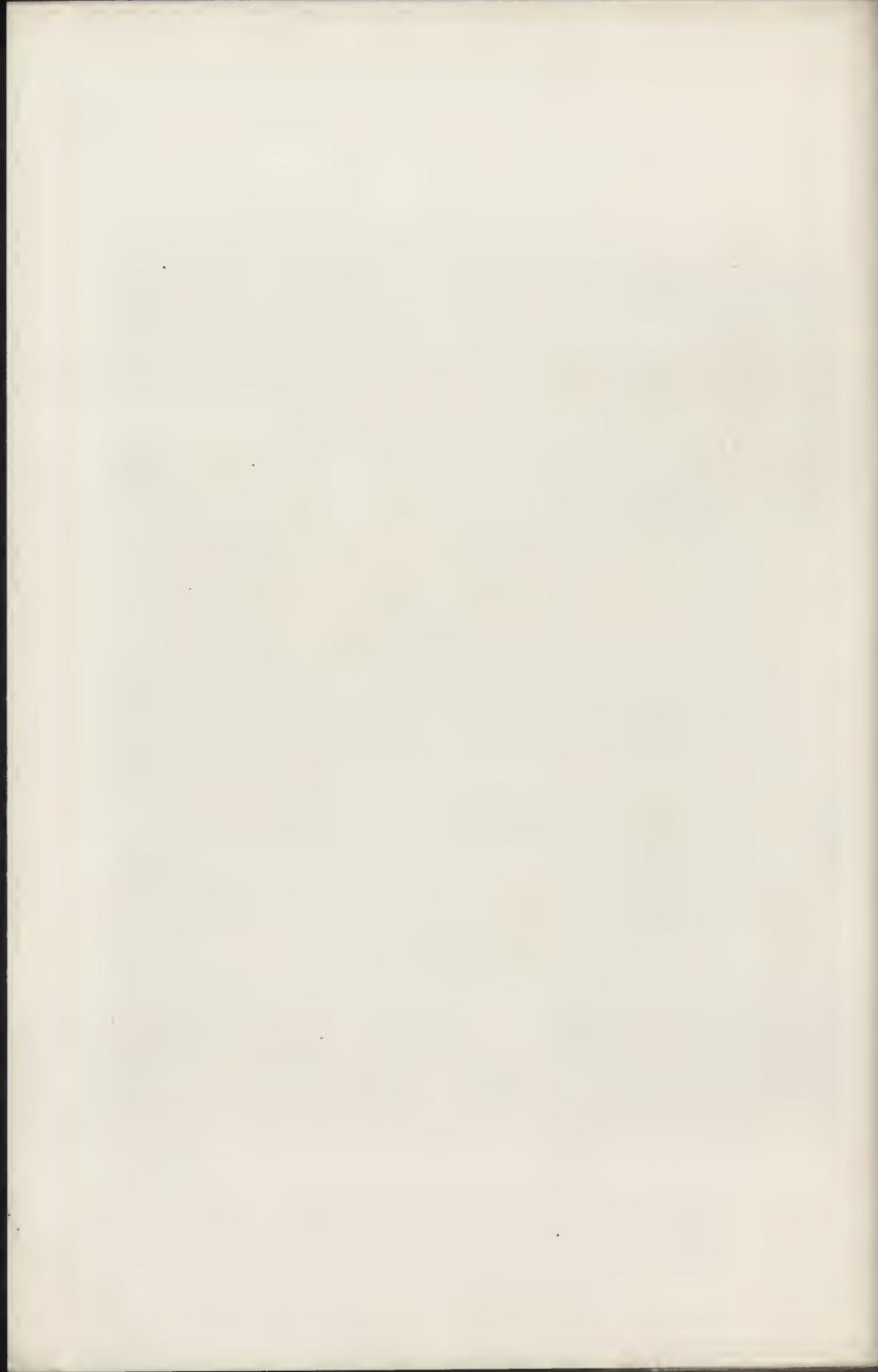




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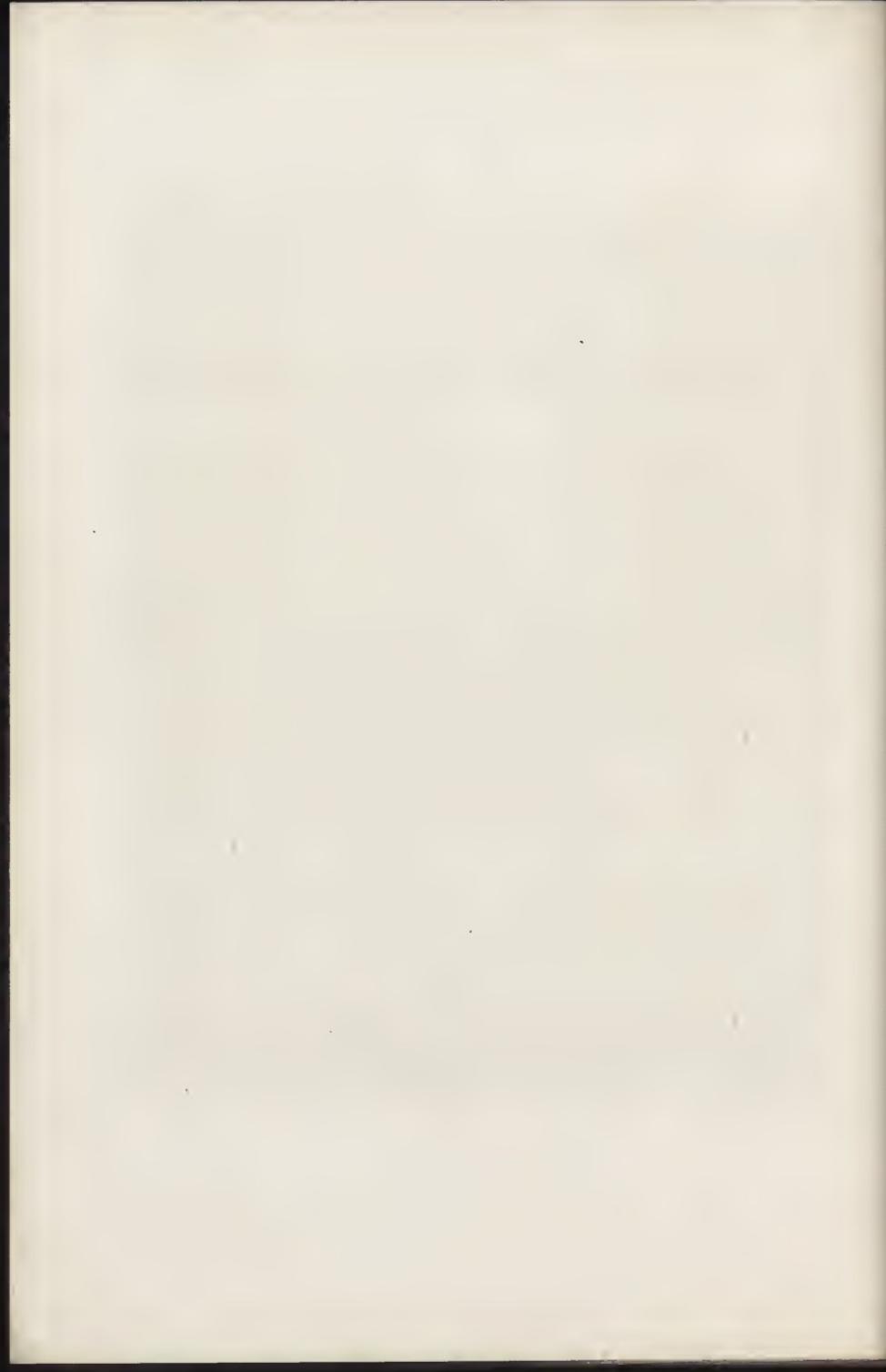




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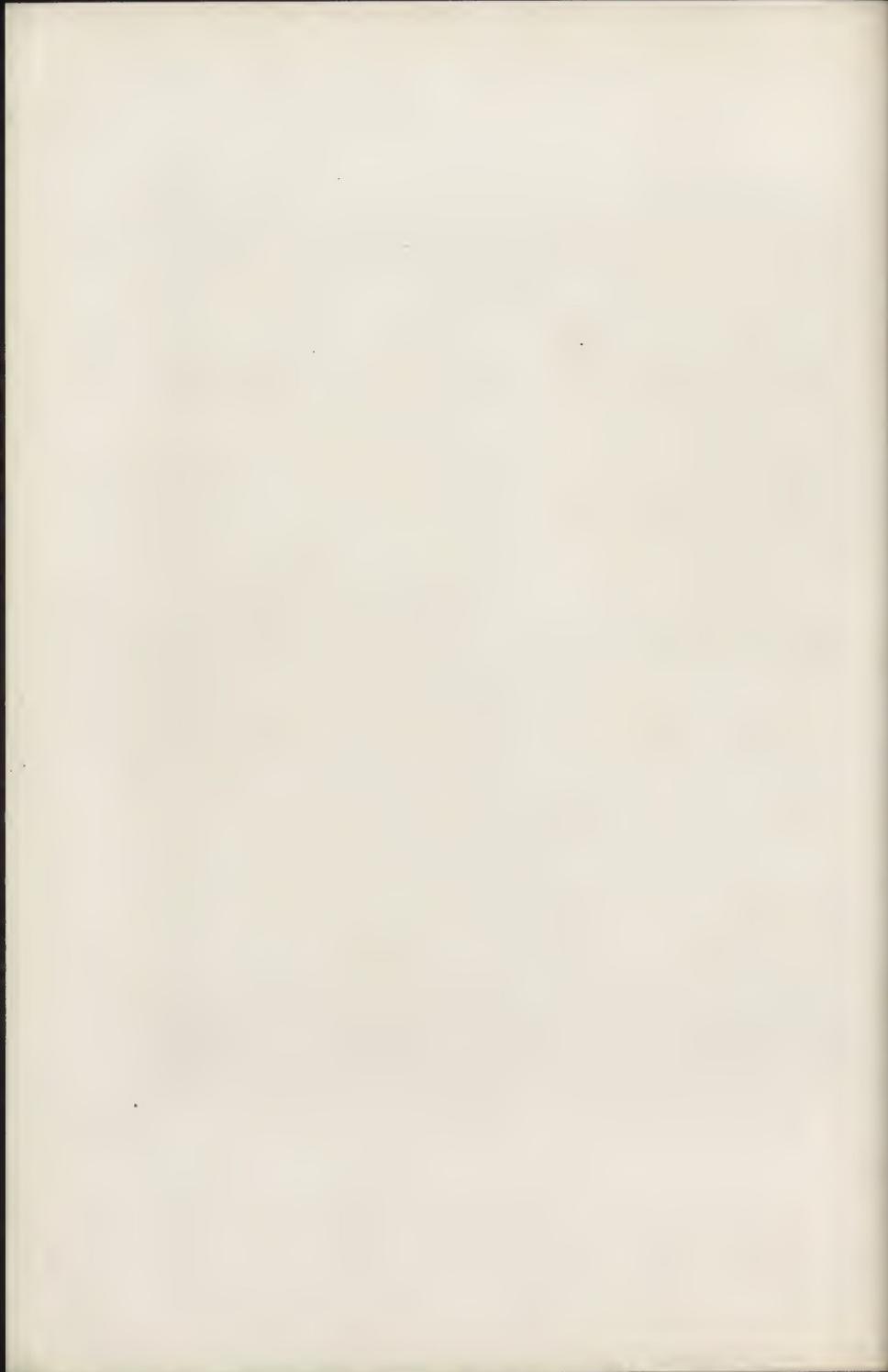




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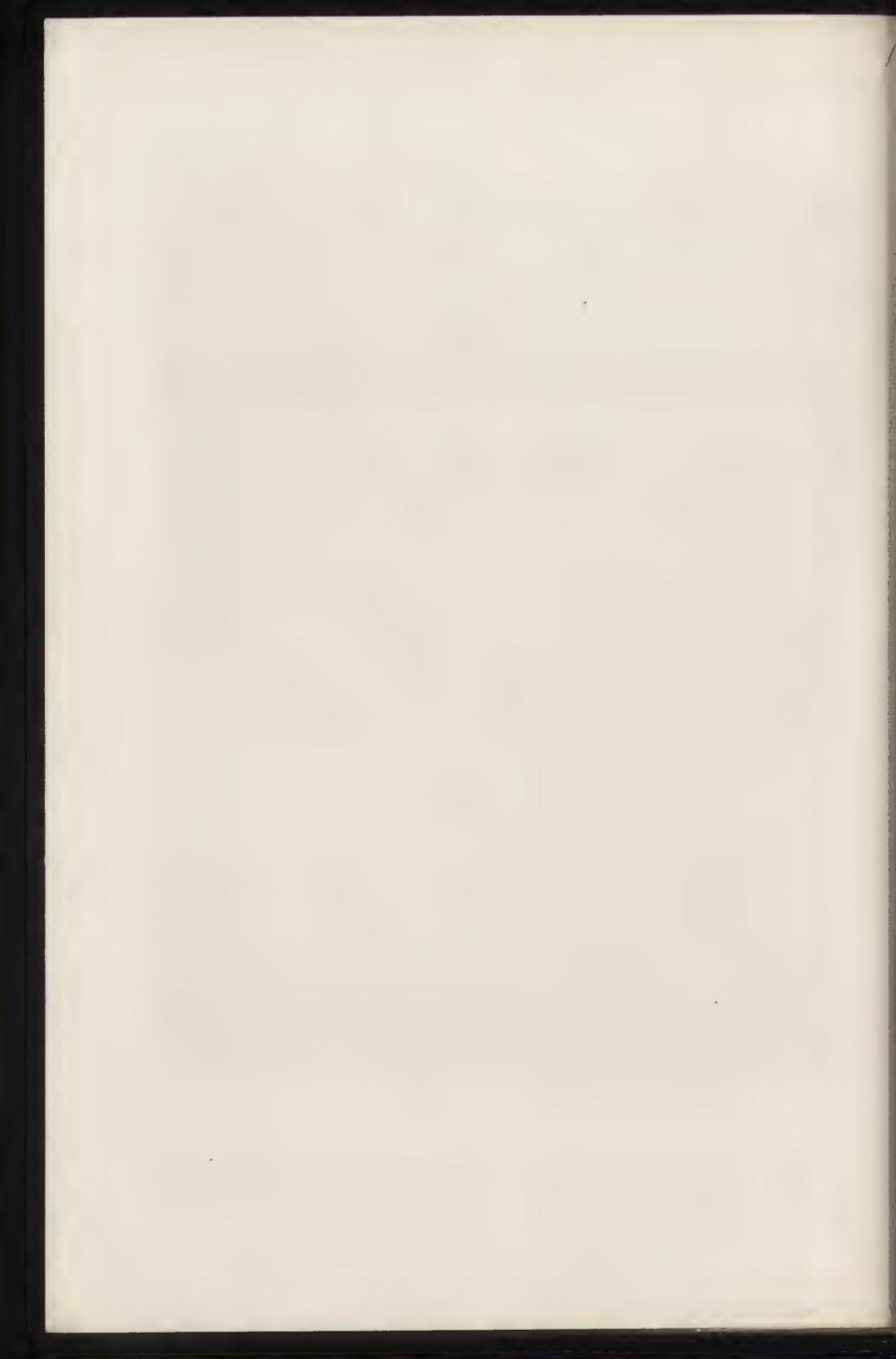




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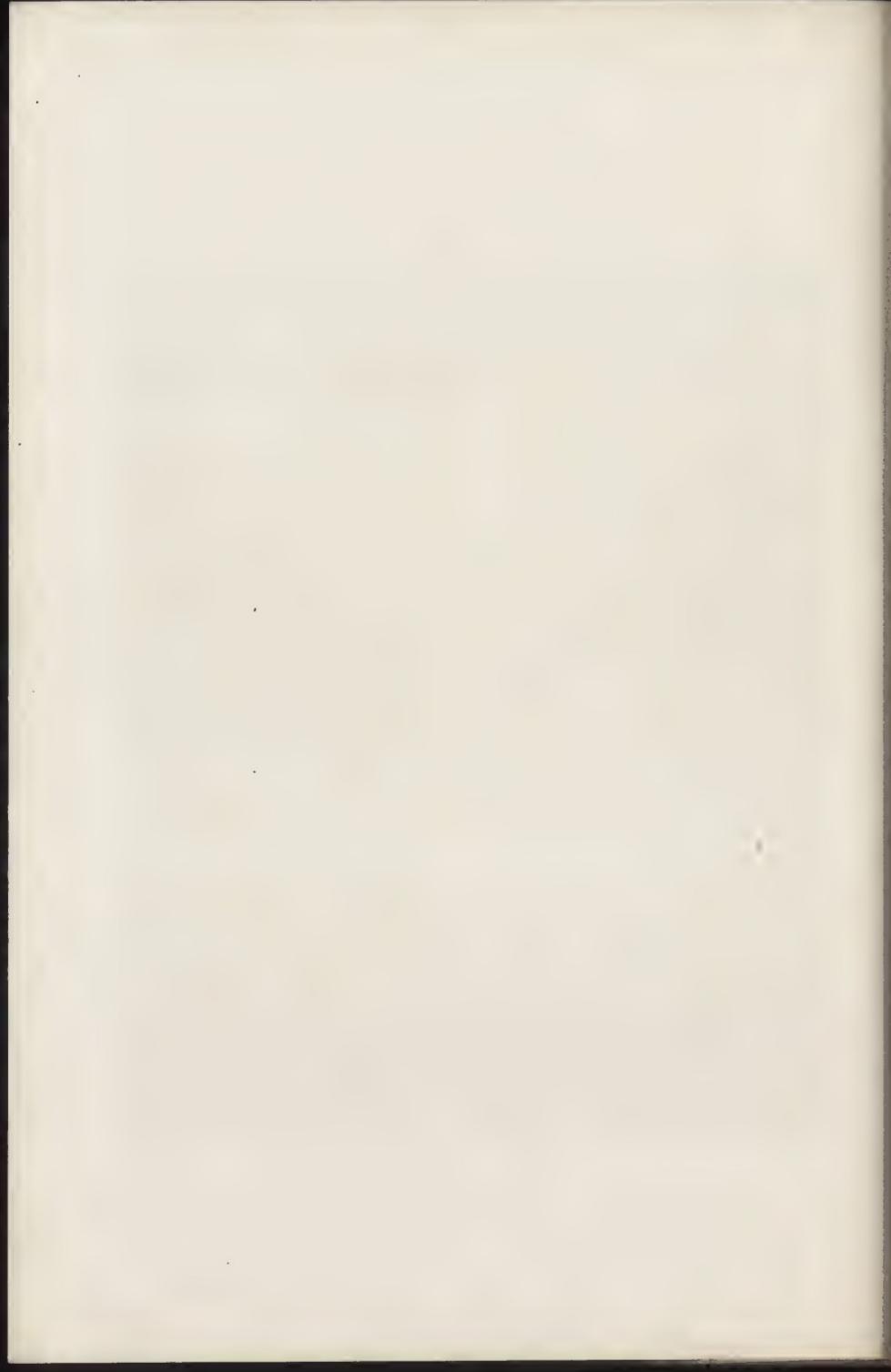




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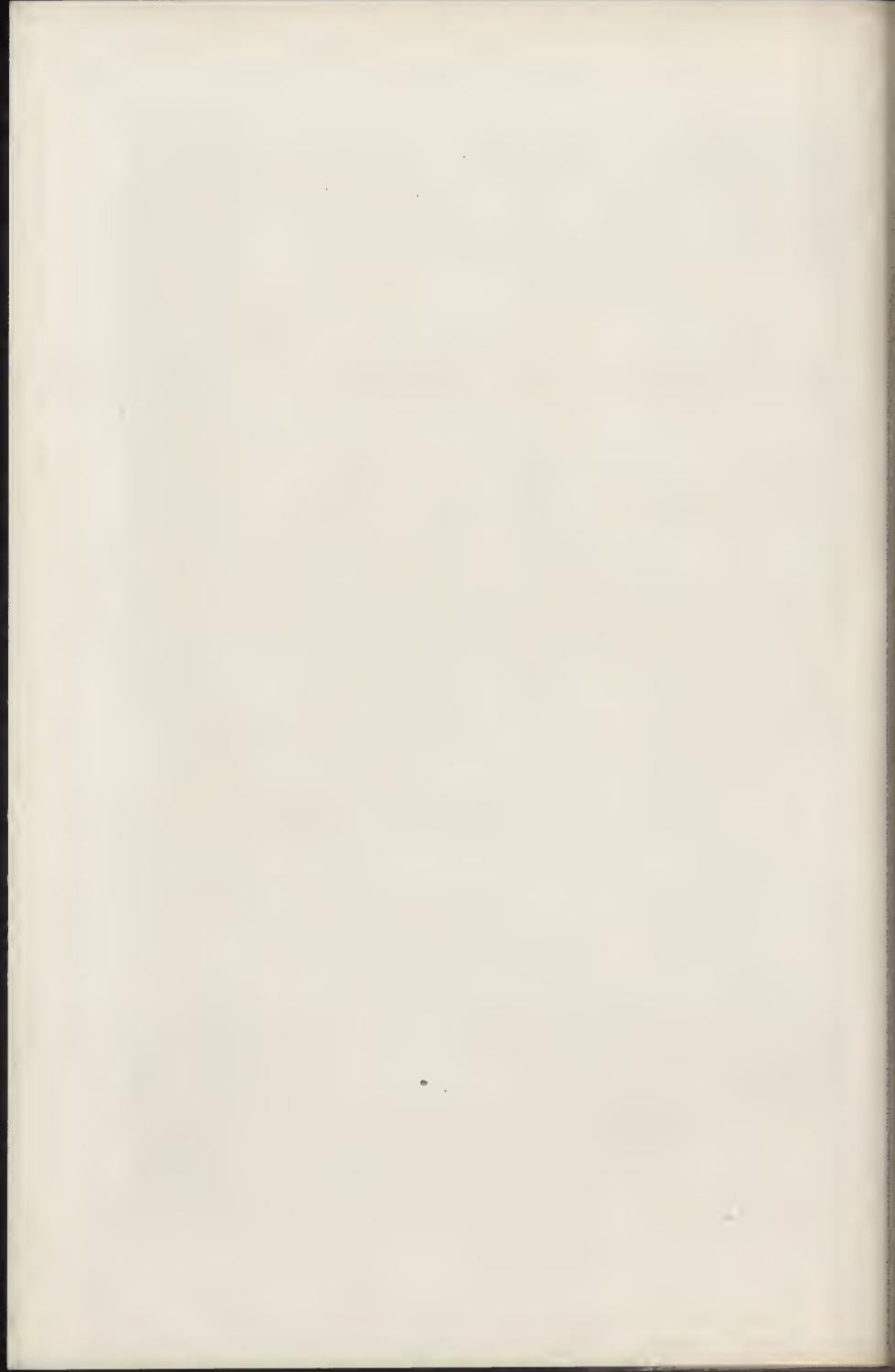




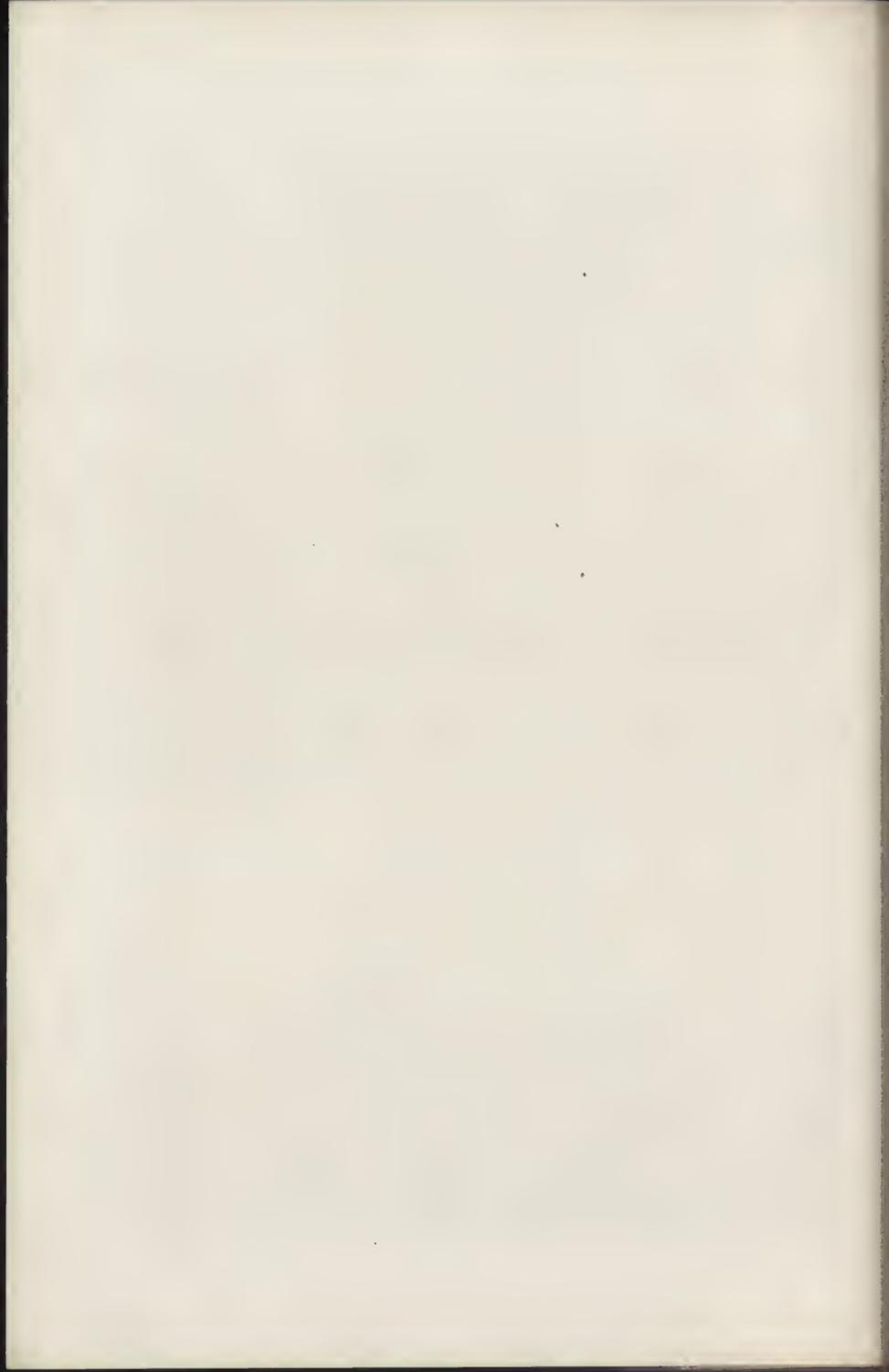
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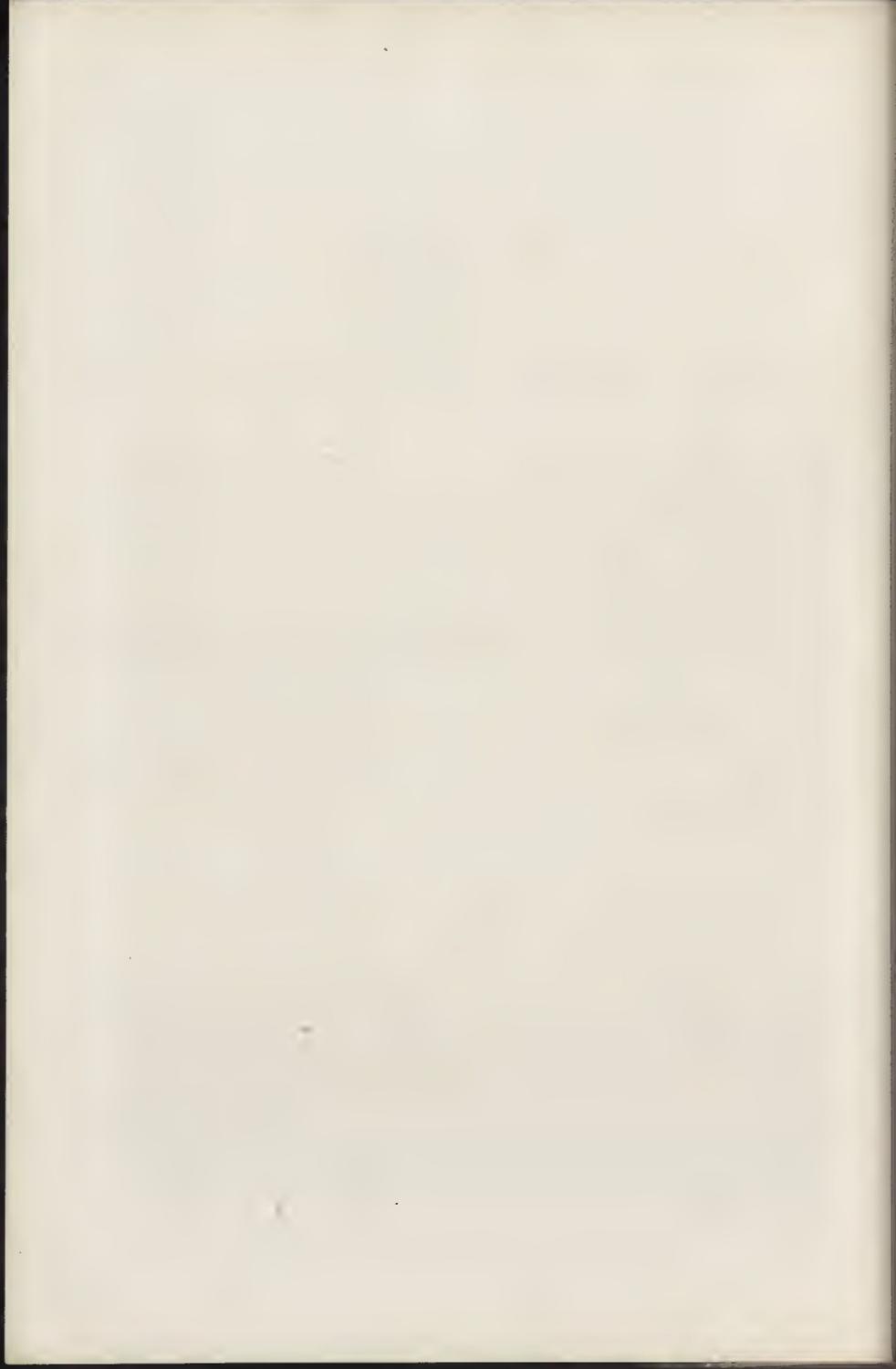




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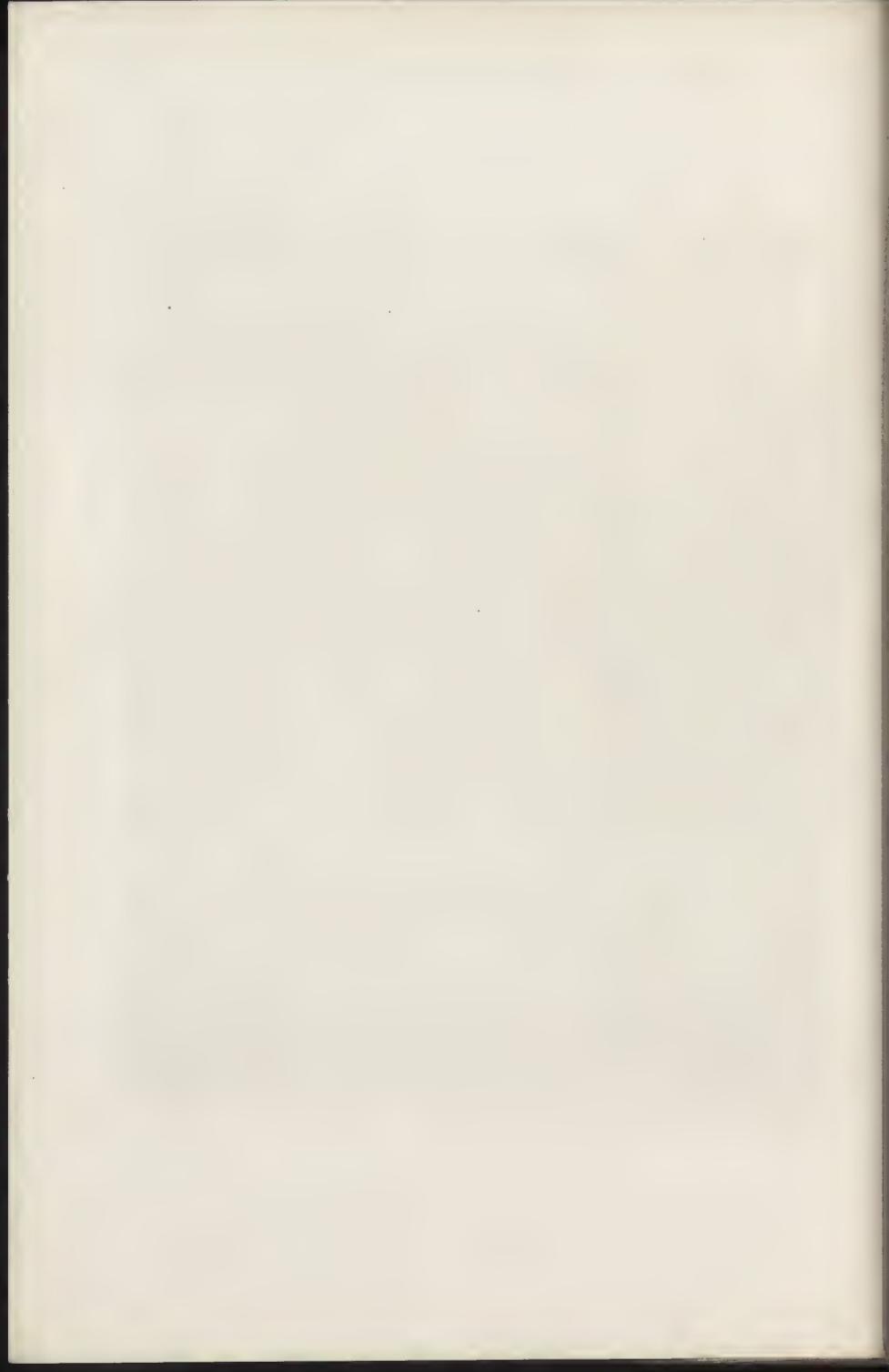


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BRINGING HOME THE NEW-BORN CALF—MILLET

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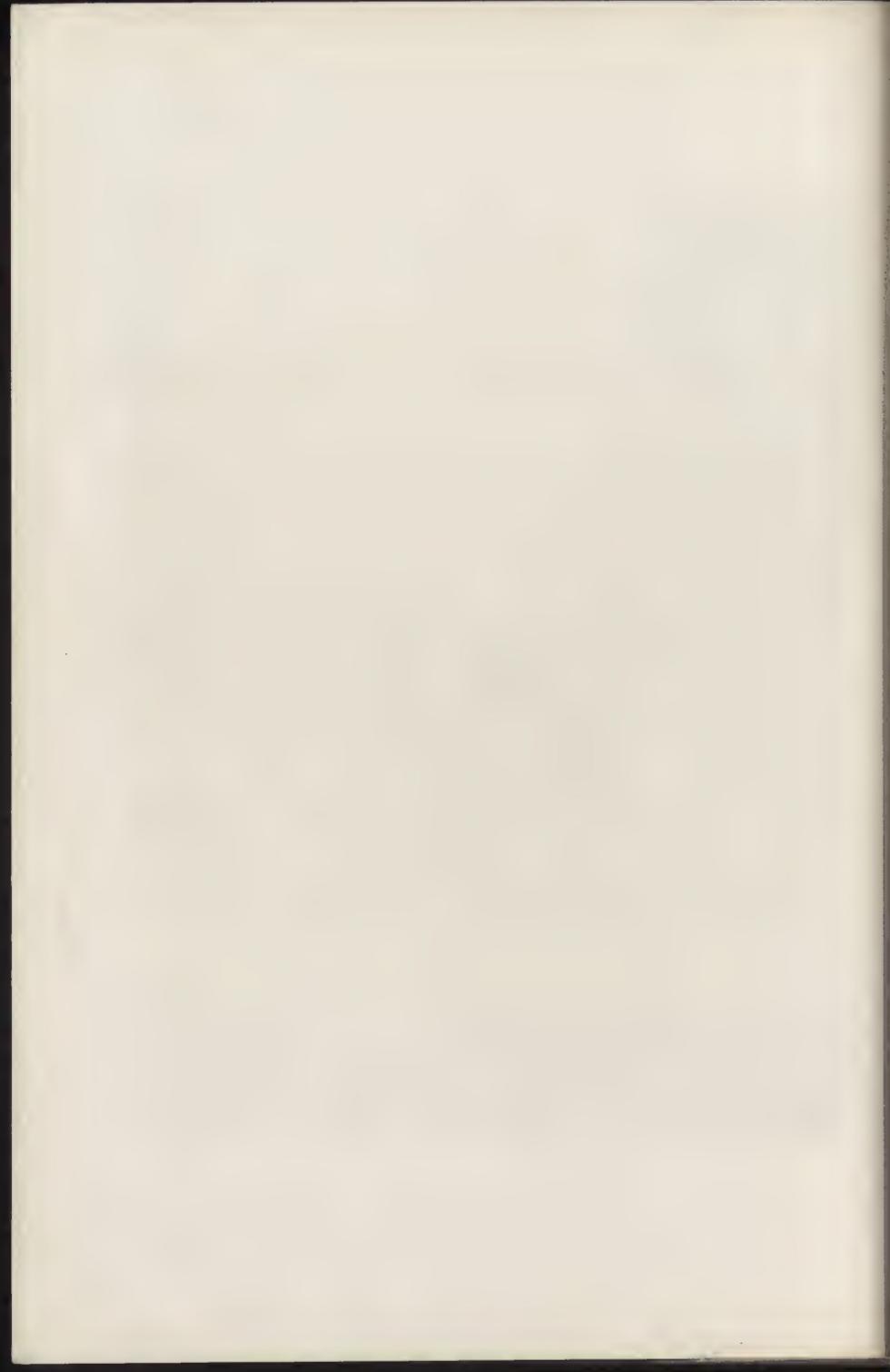




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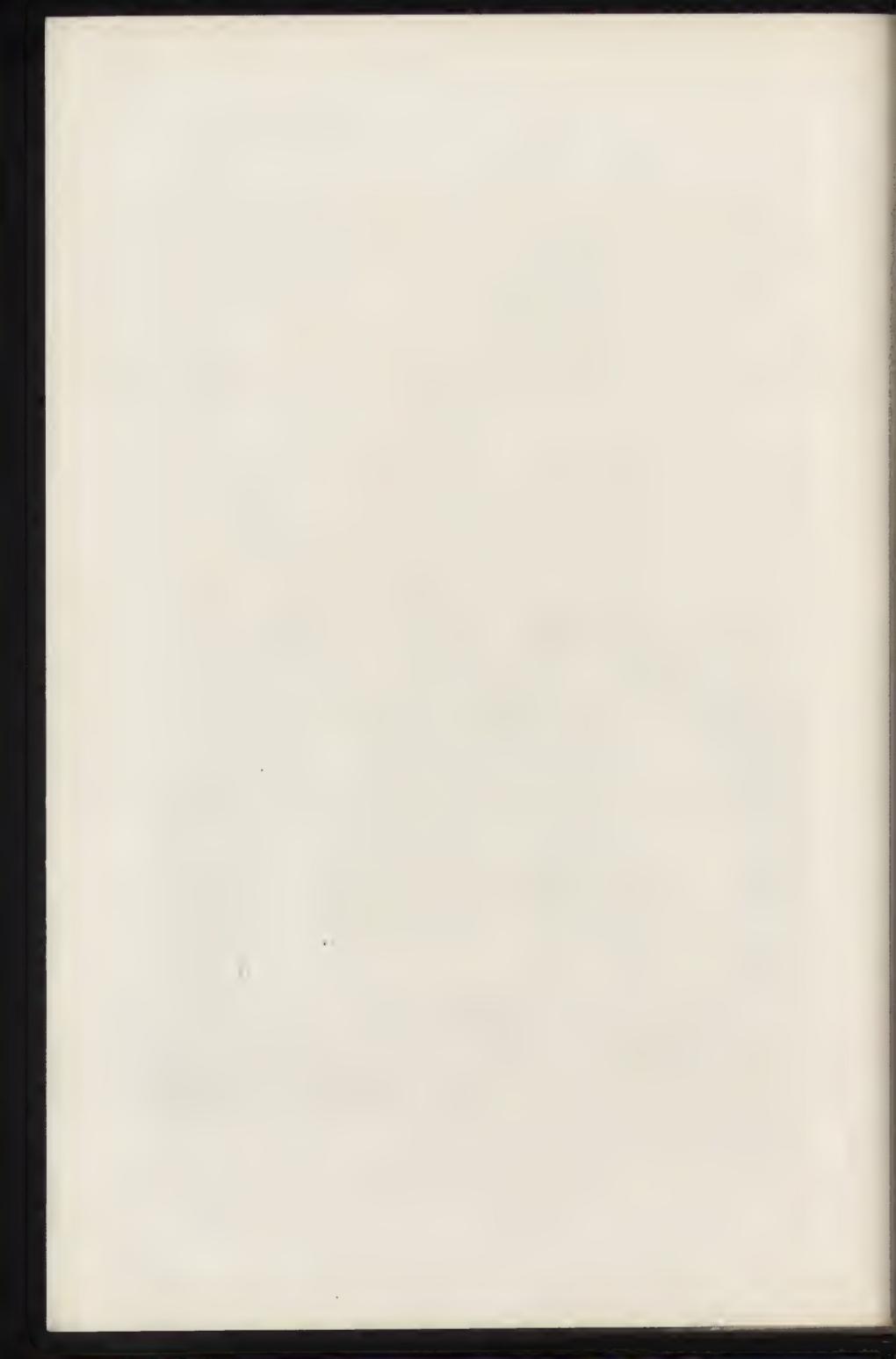




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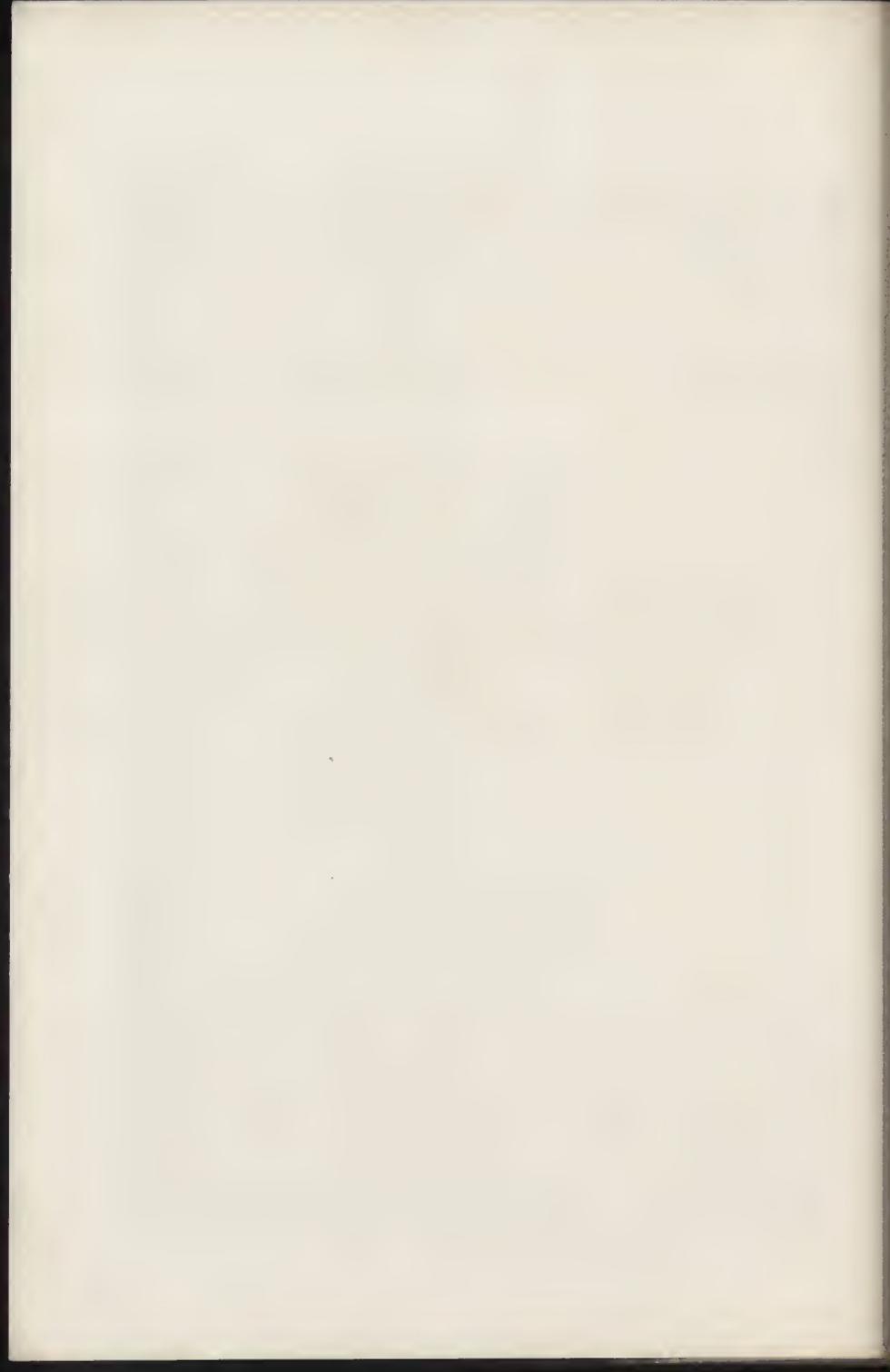
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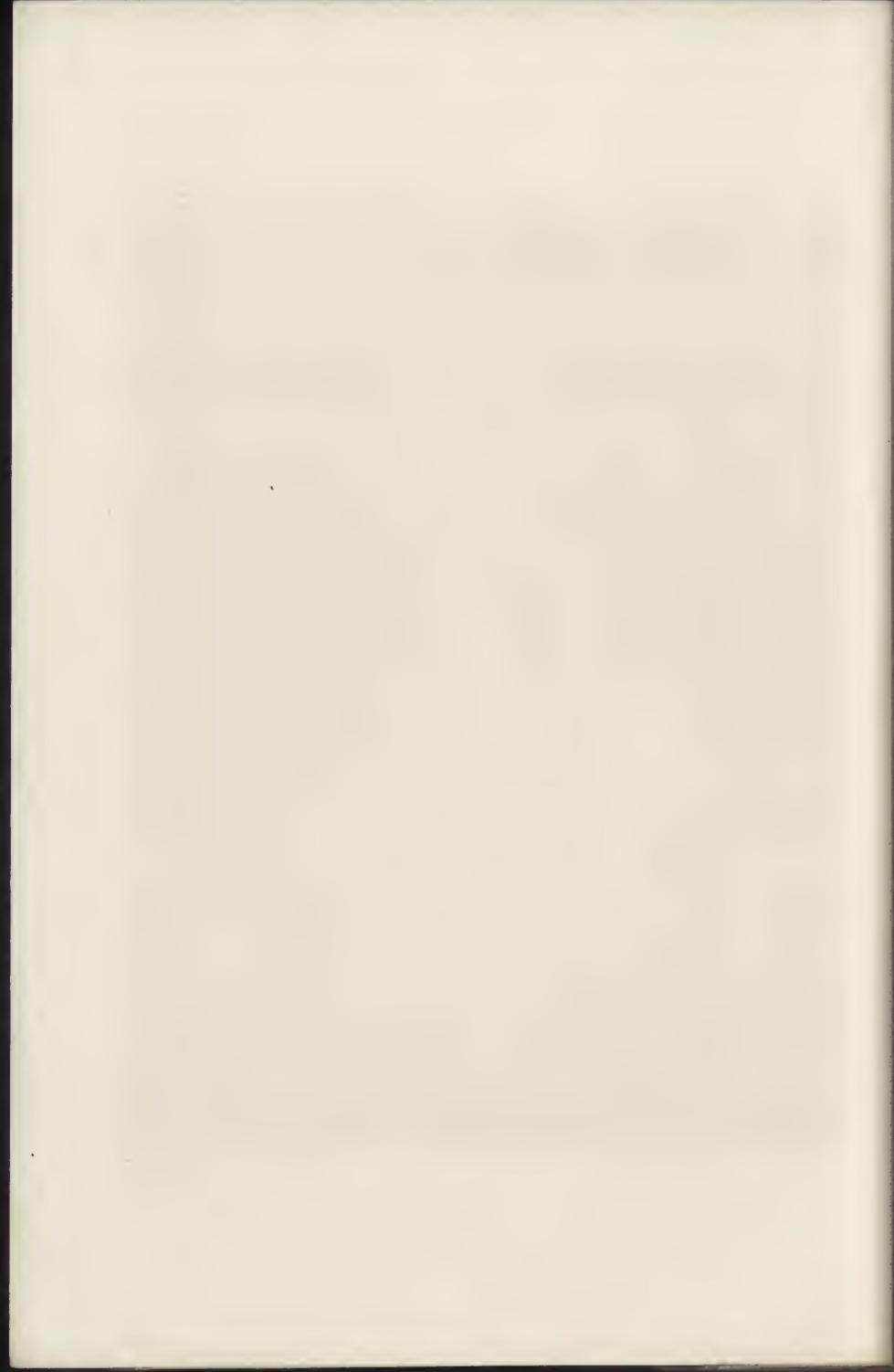
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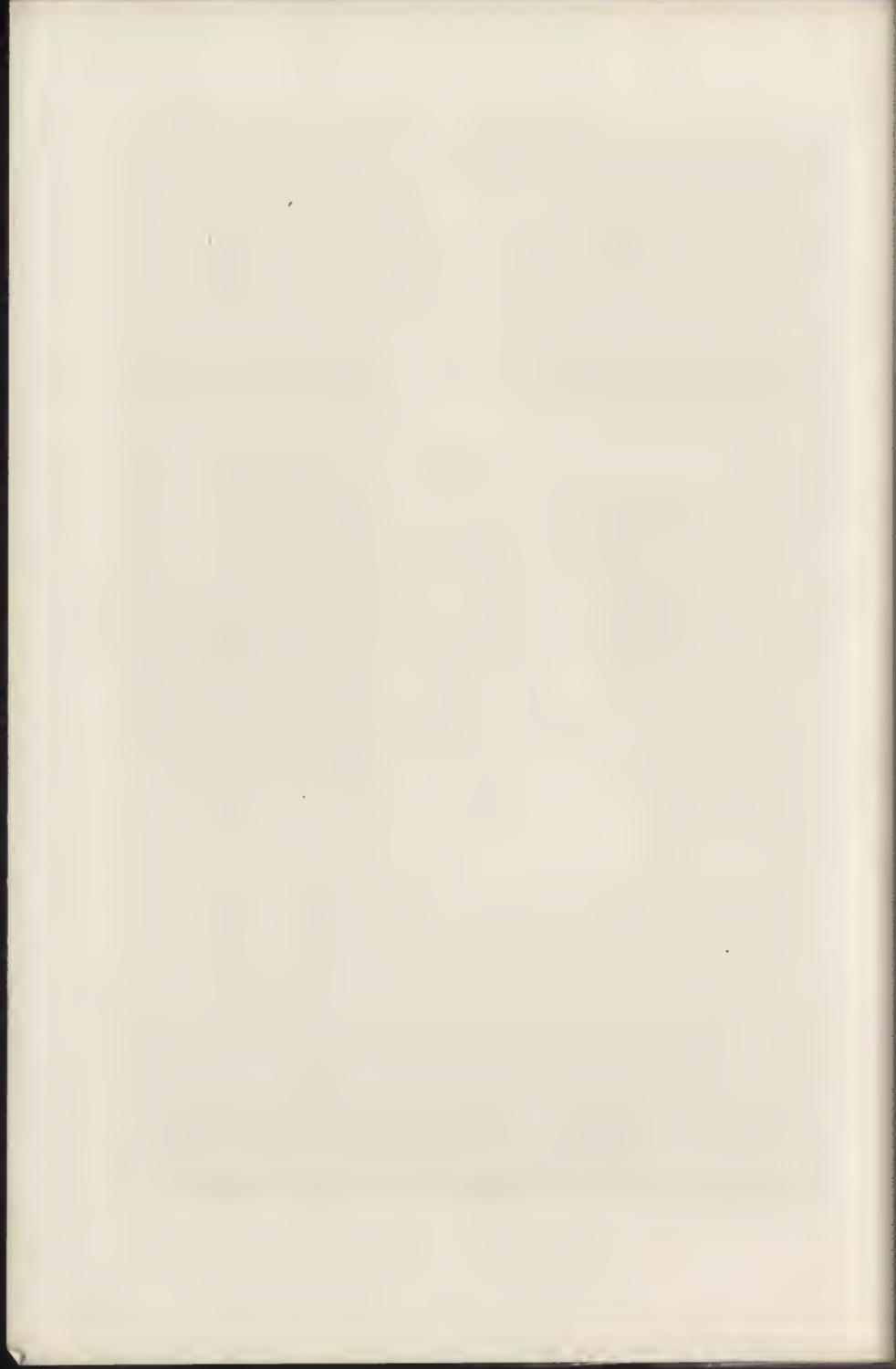




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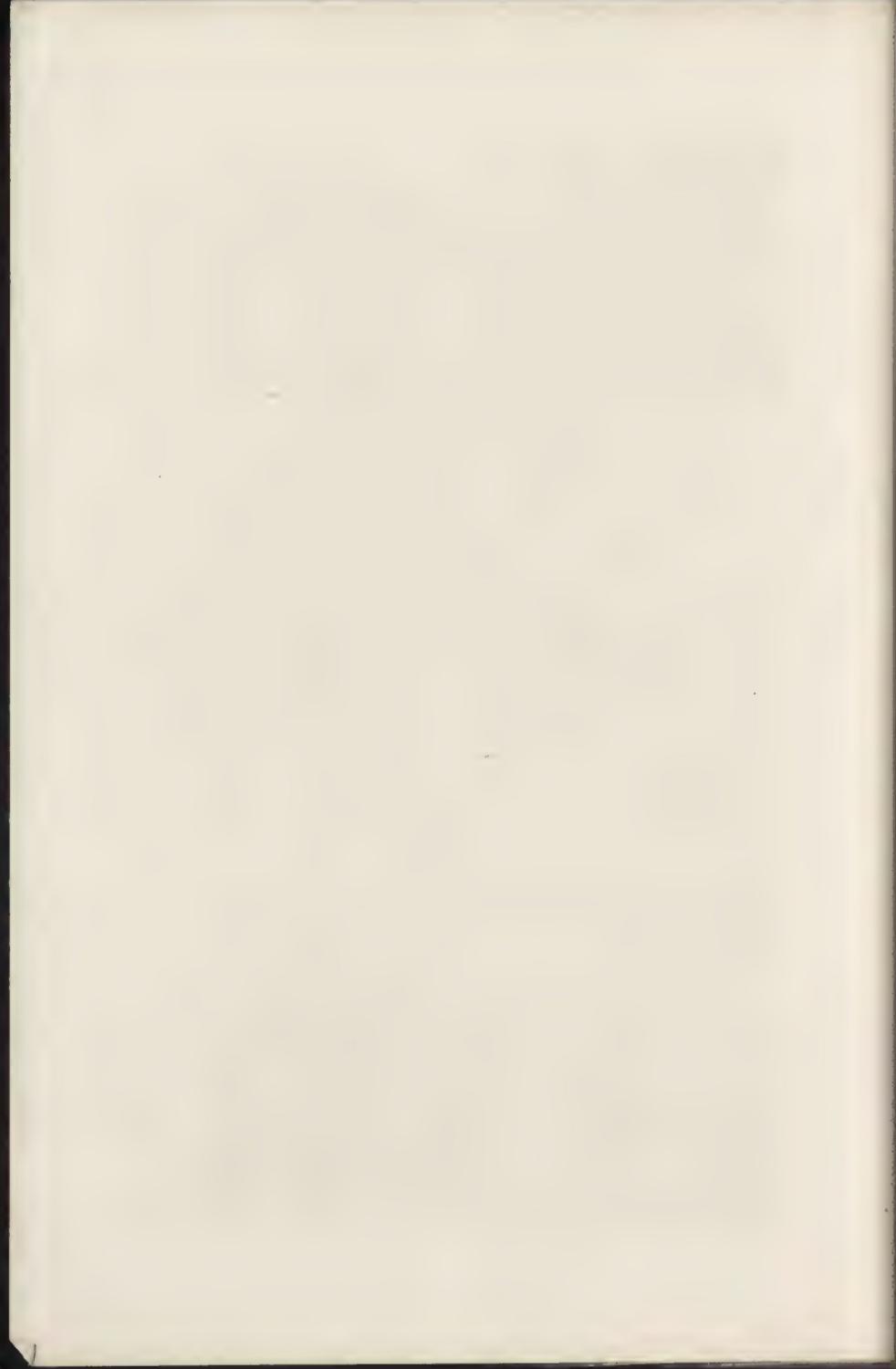


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FLOWER GIRL IN HOLLAND—GEORGE HITCHCOCK

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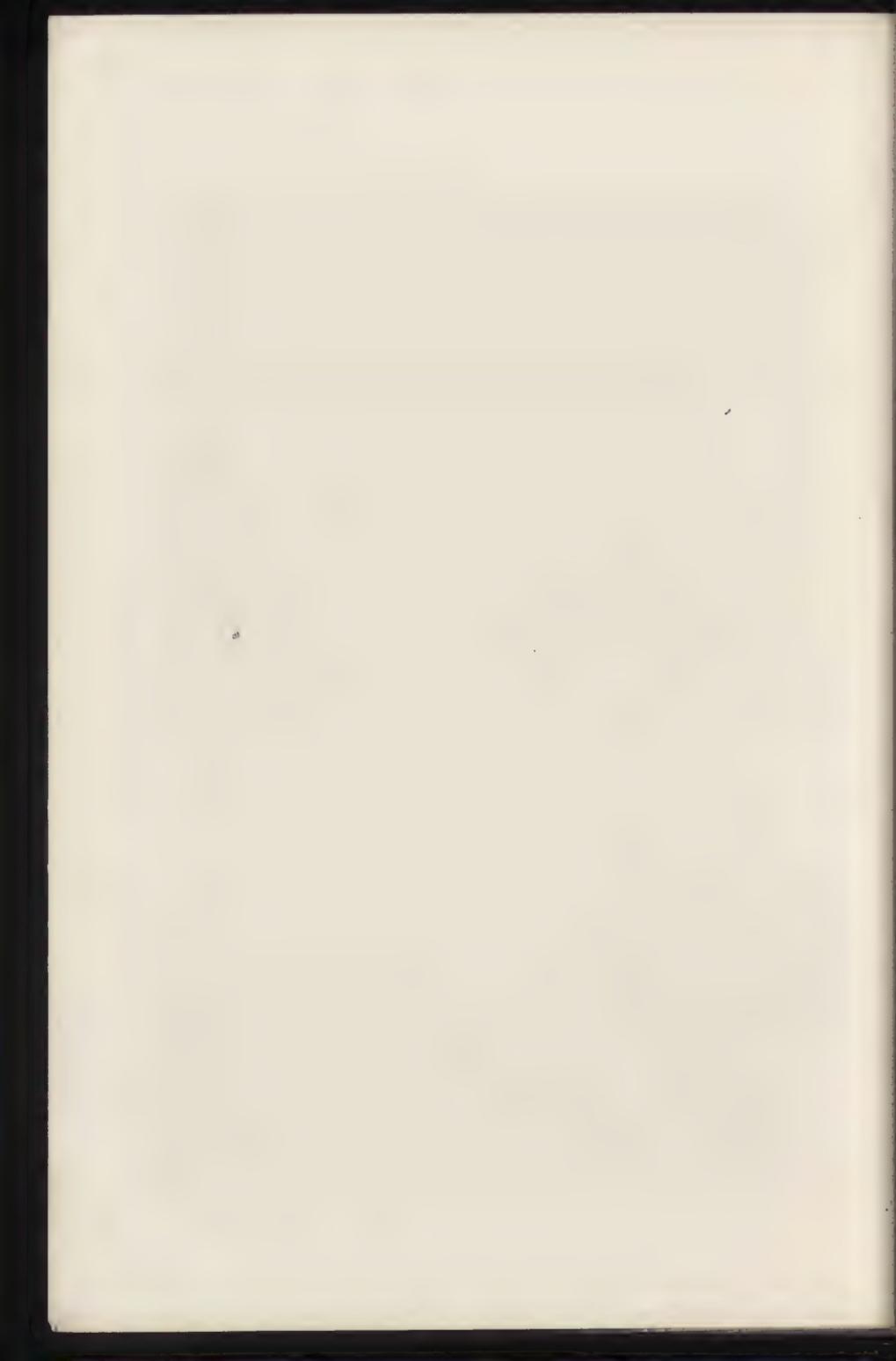


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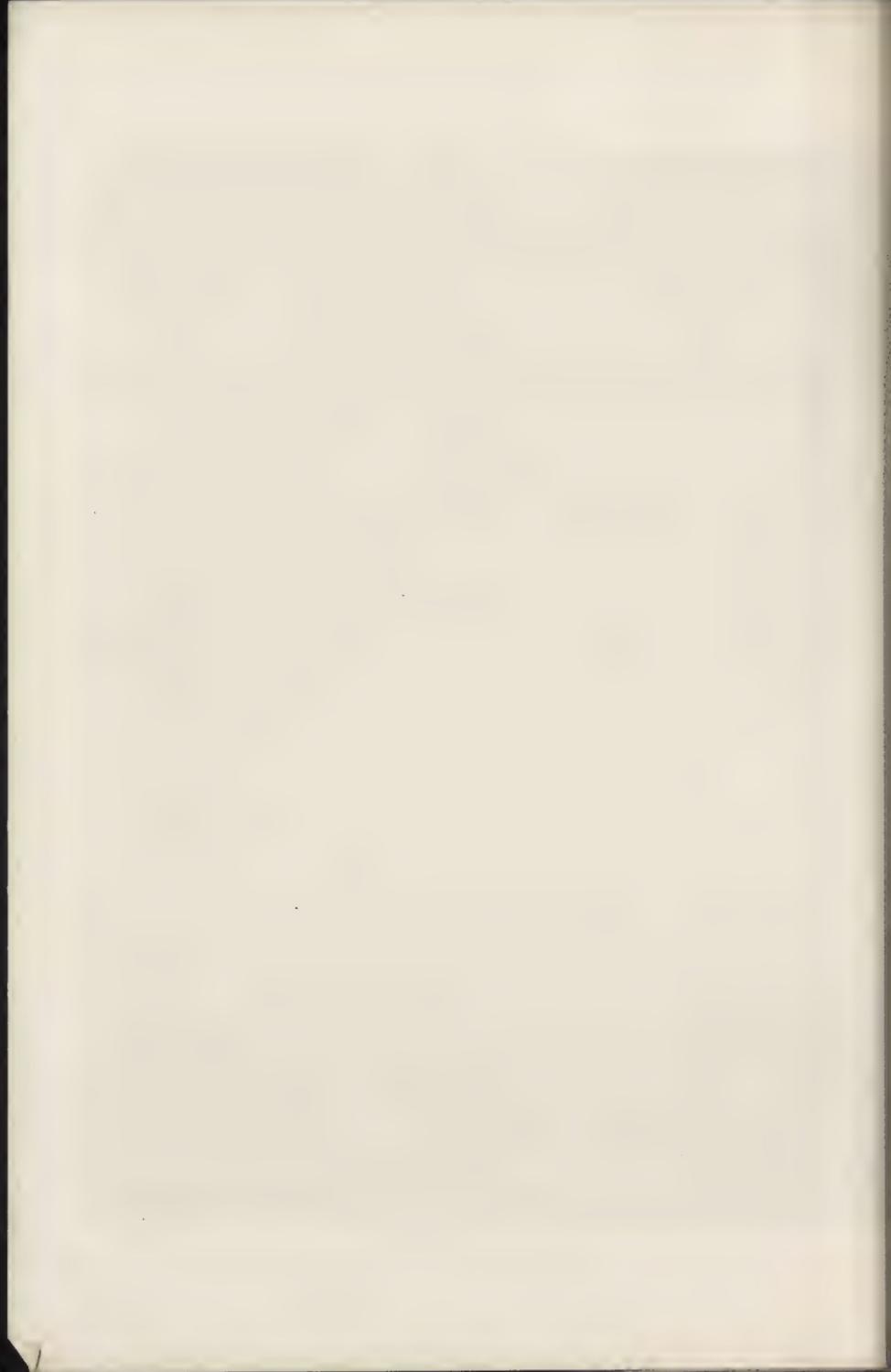
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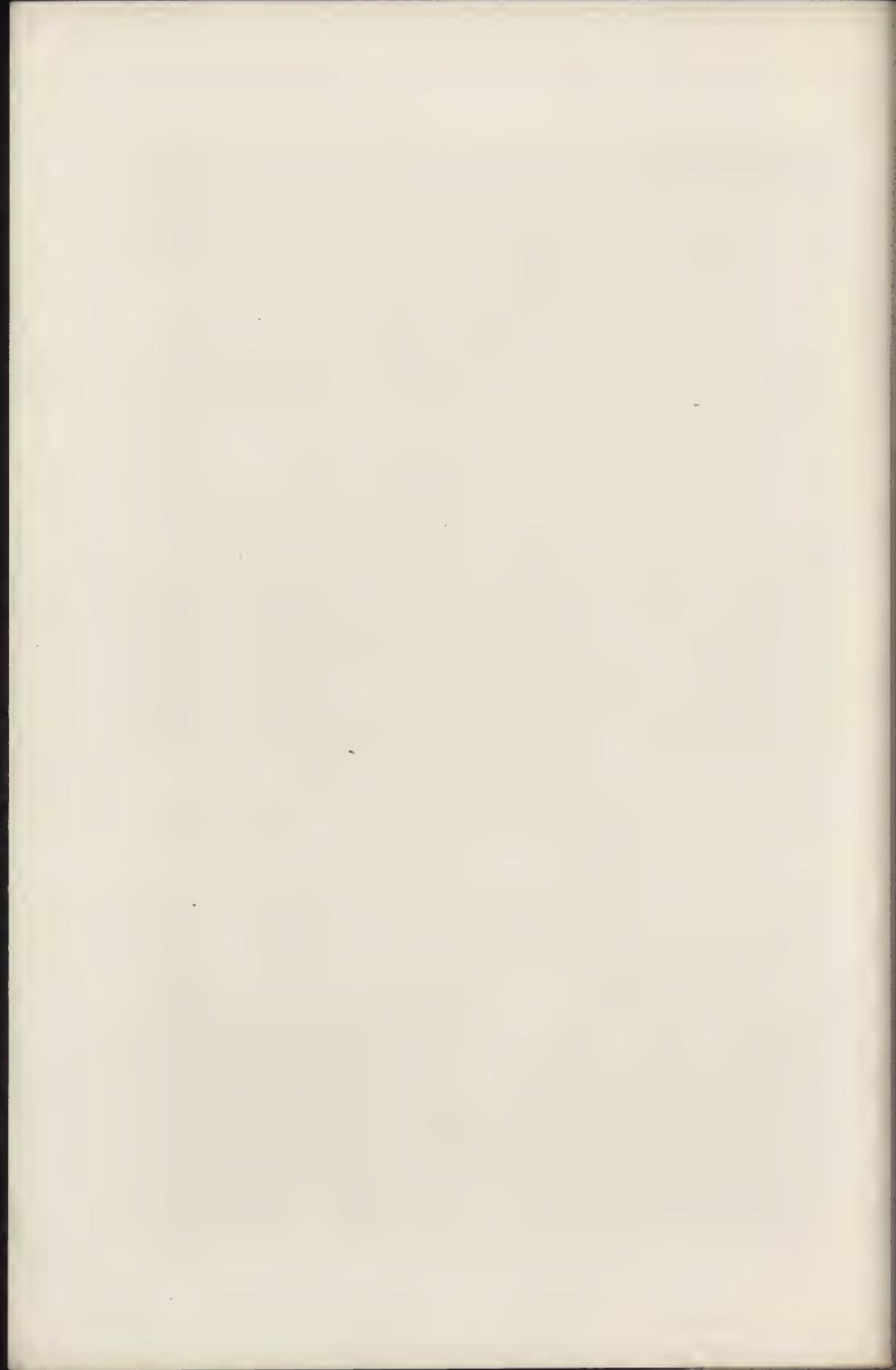




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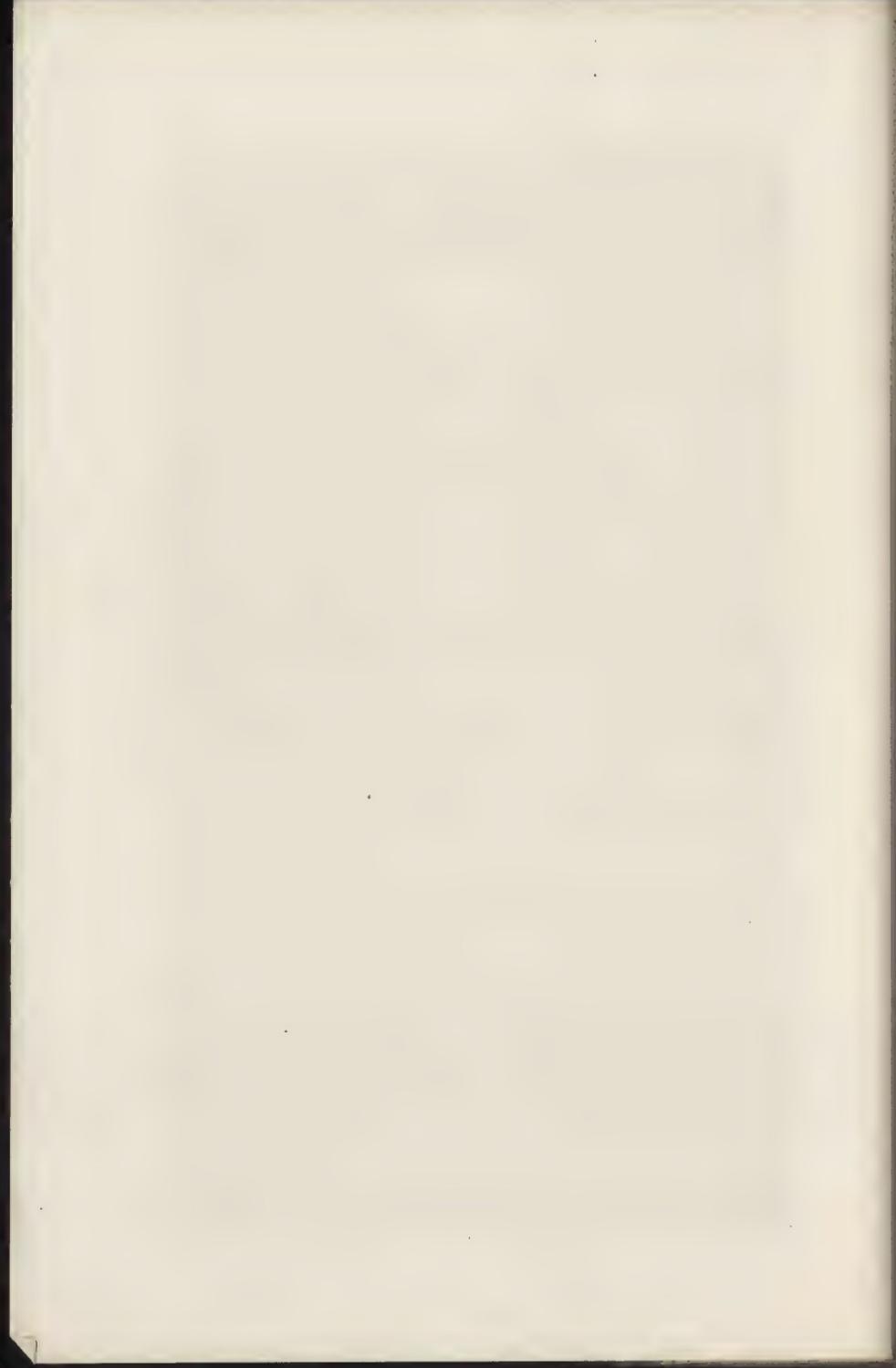




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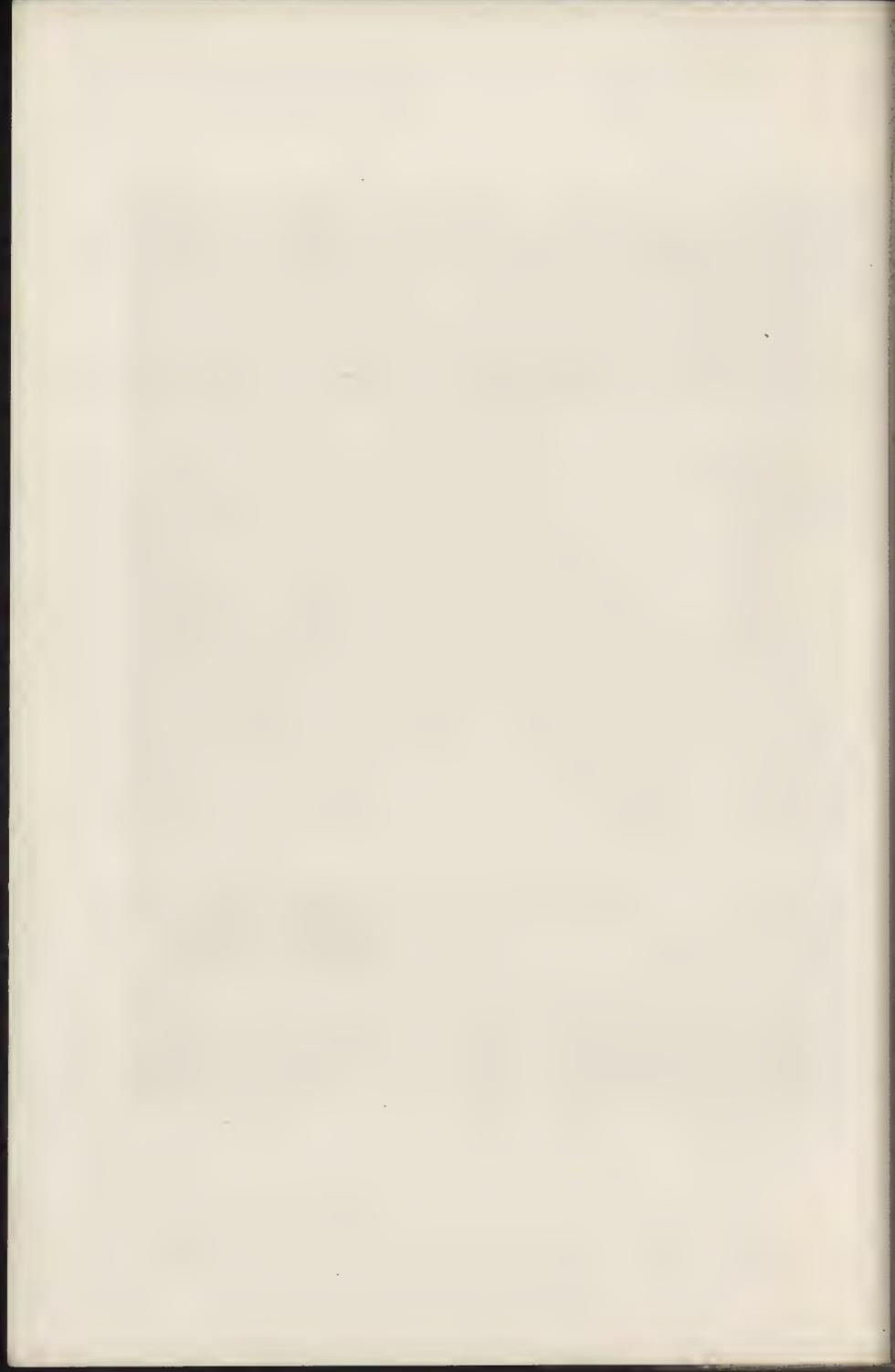




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THE OLD TEMPLE—HUBERT ROBERT

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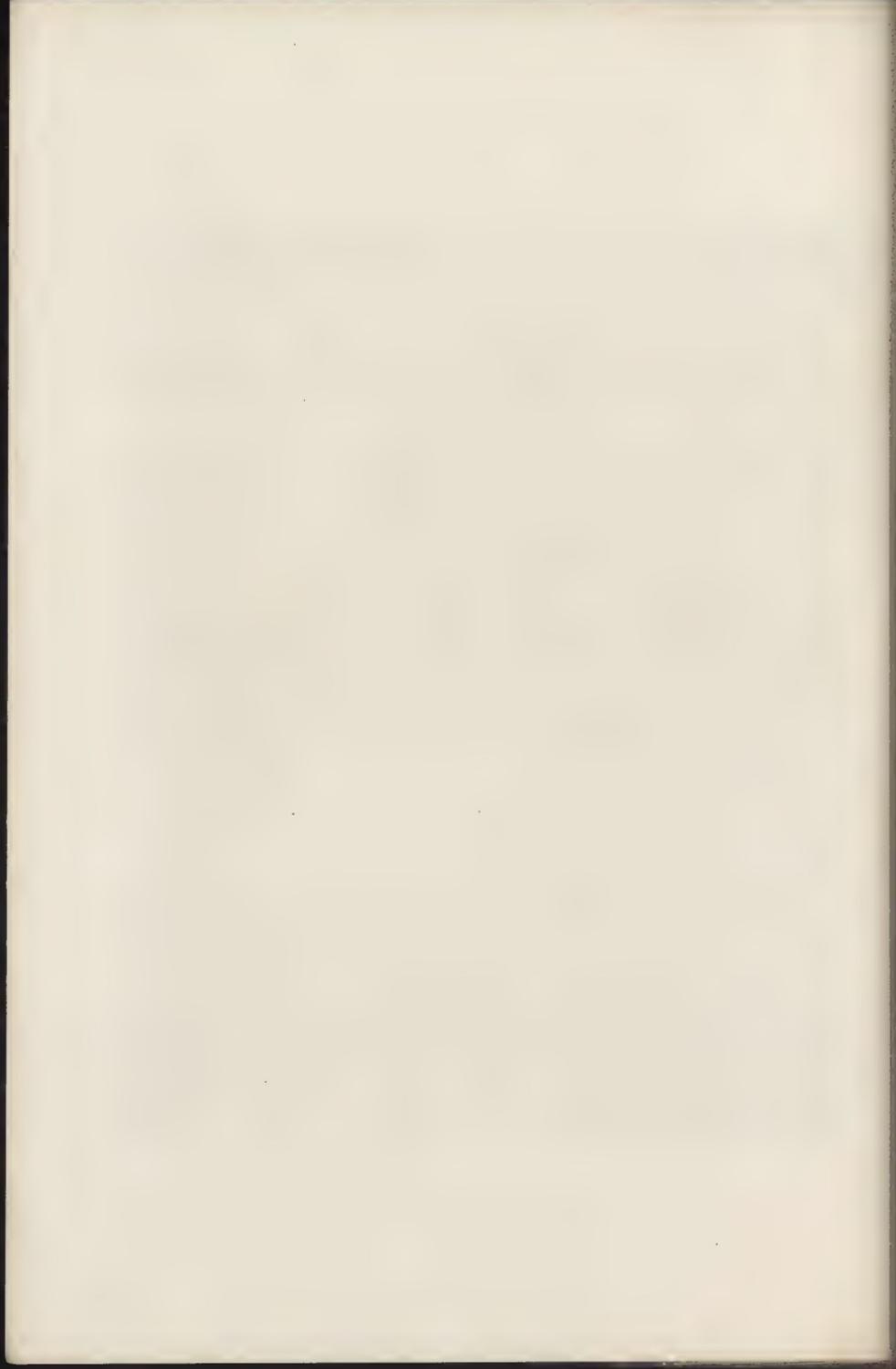




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ICE-BOUND—WILLARD L. METCALF

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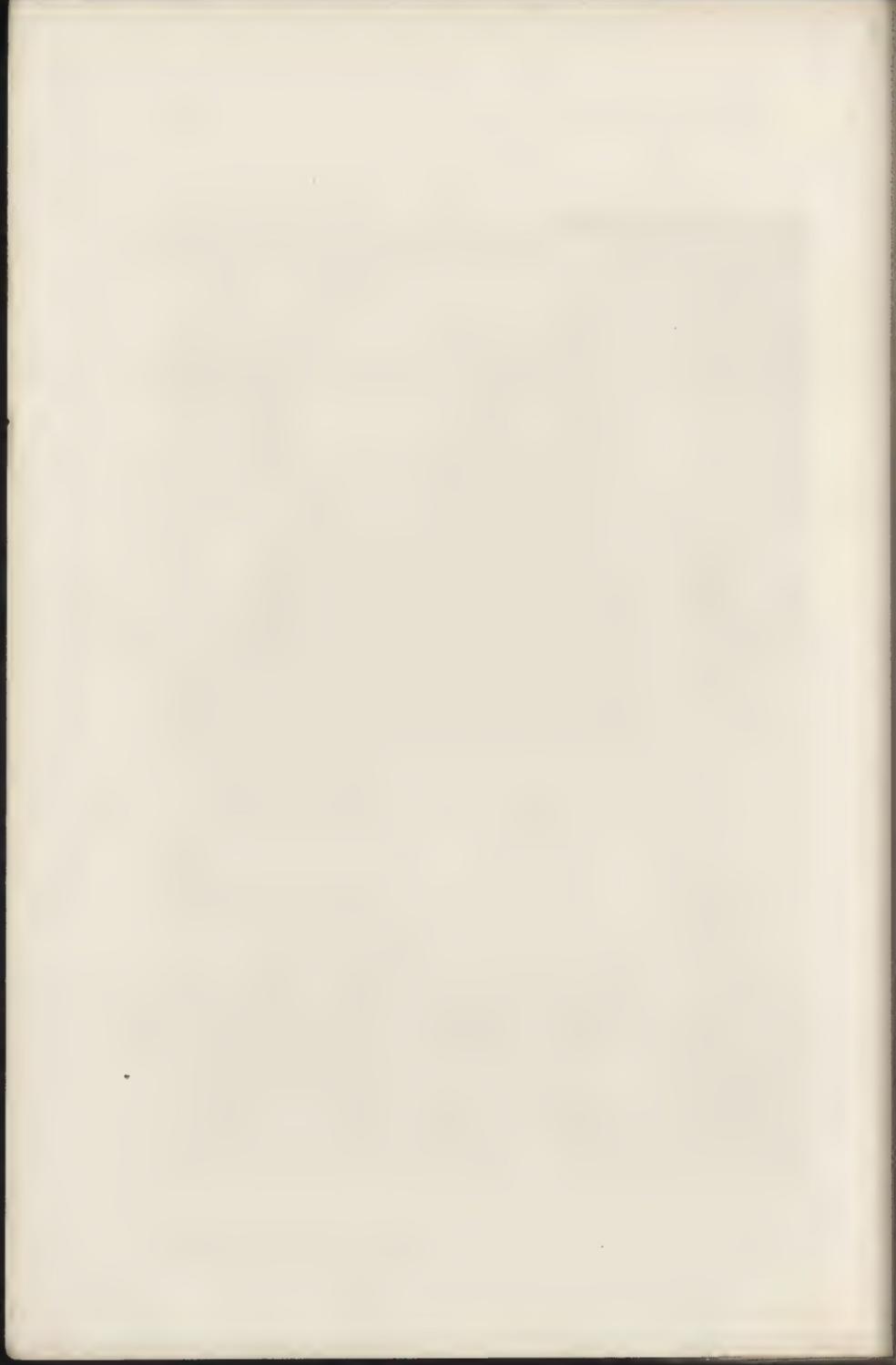




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THE WINTER SUN—GARDNER SYMONS

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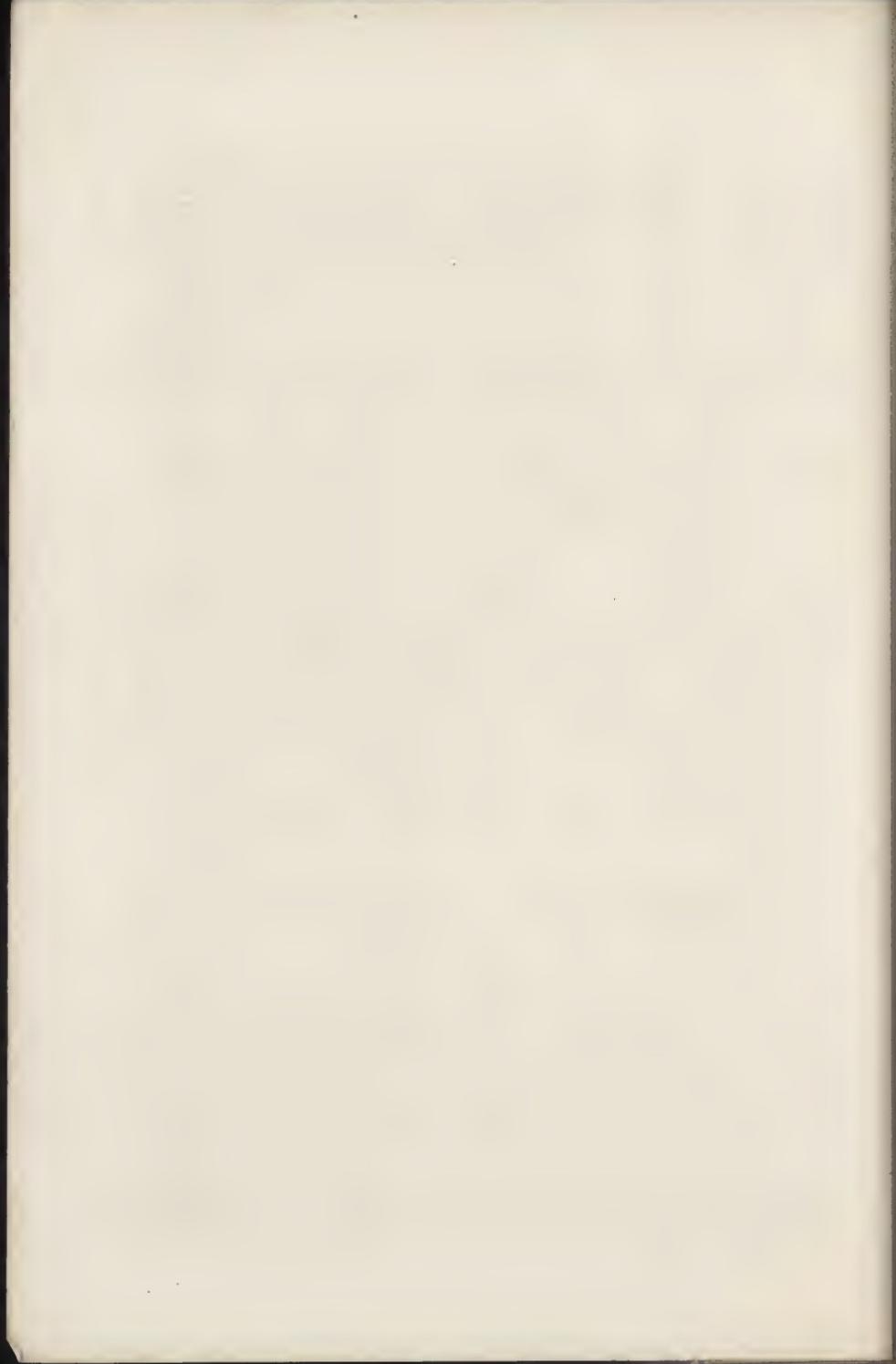
IN THE STUDIO—WHISTLER

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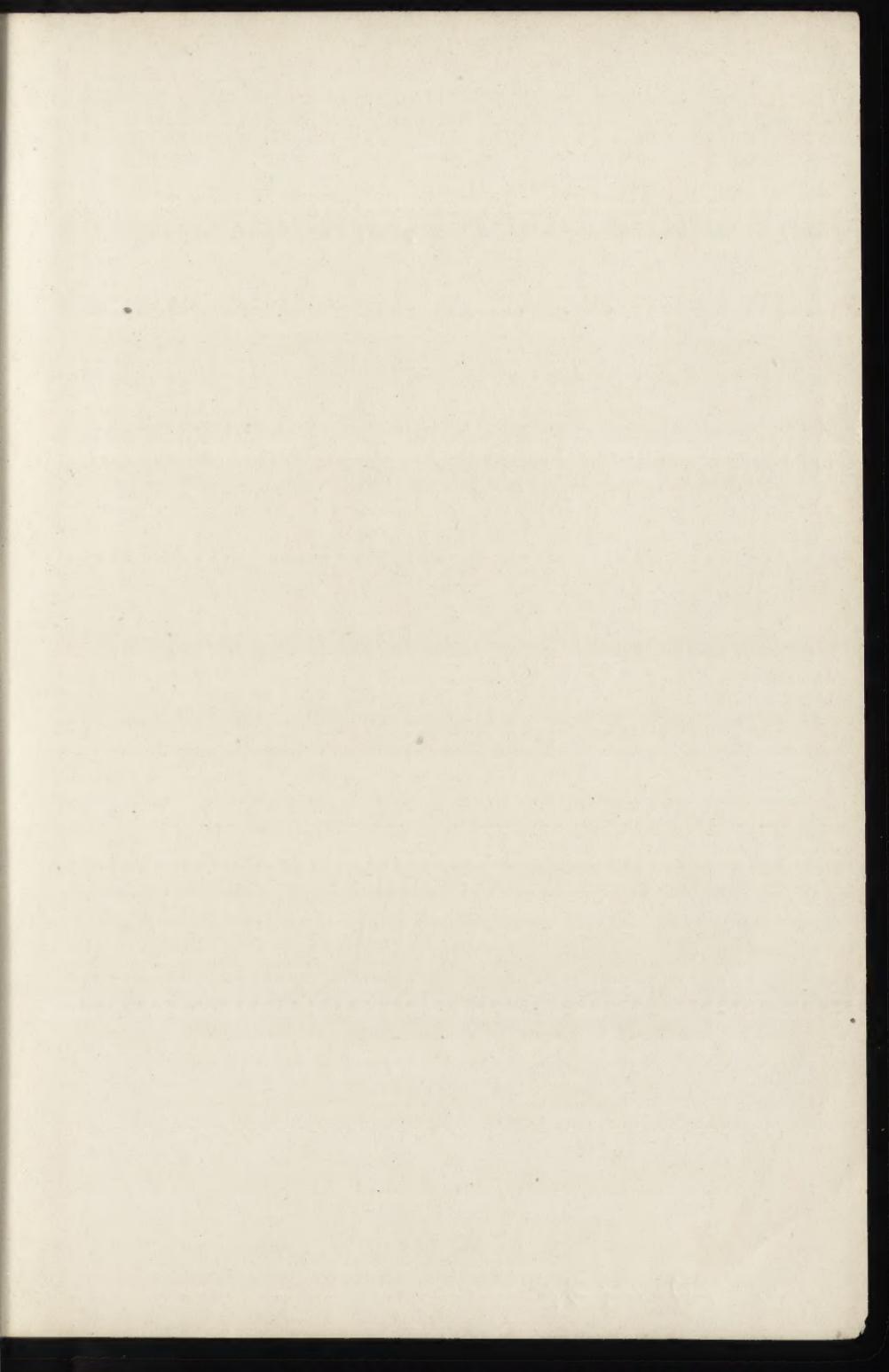
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